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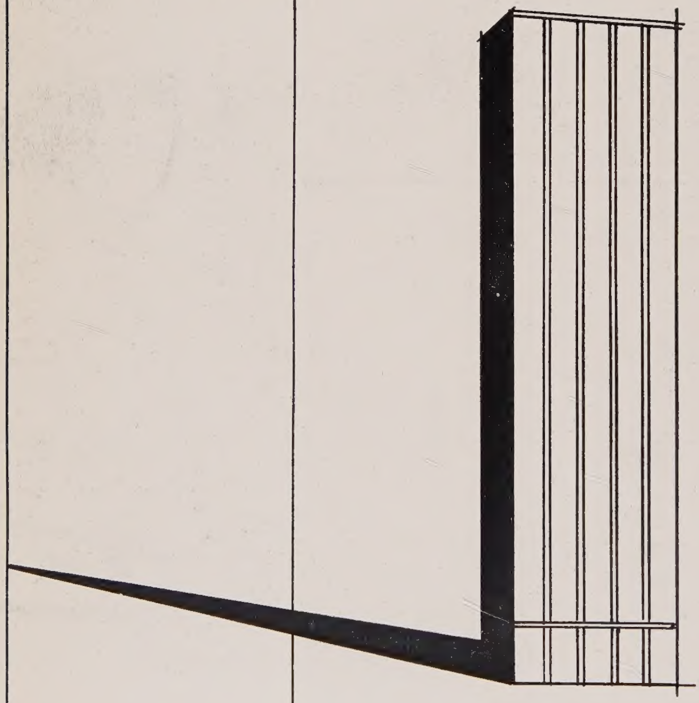
AMERICAN INSTITUTE OF ARCHITECTS CENTENNIAL CELEBRATION



to build,
that is the
noblest art
of all the arts

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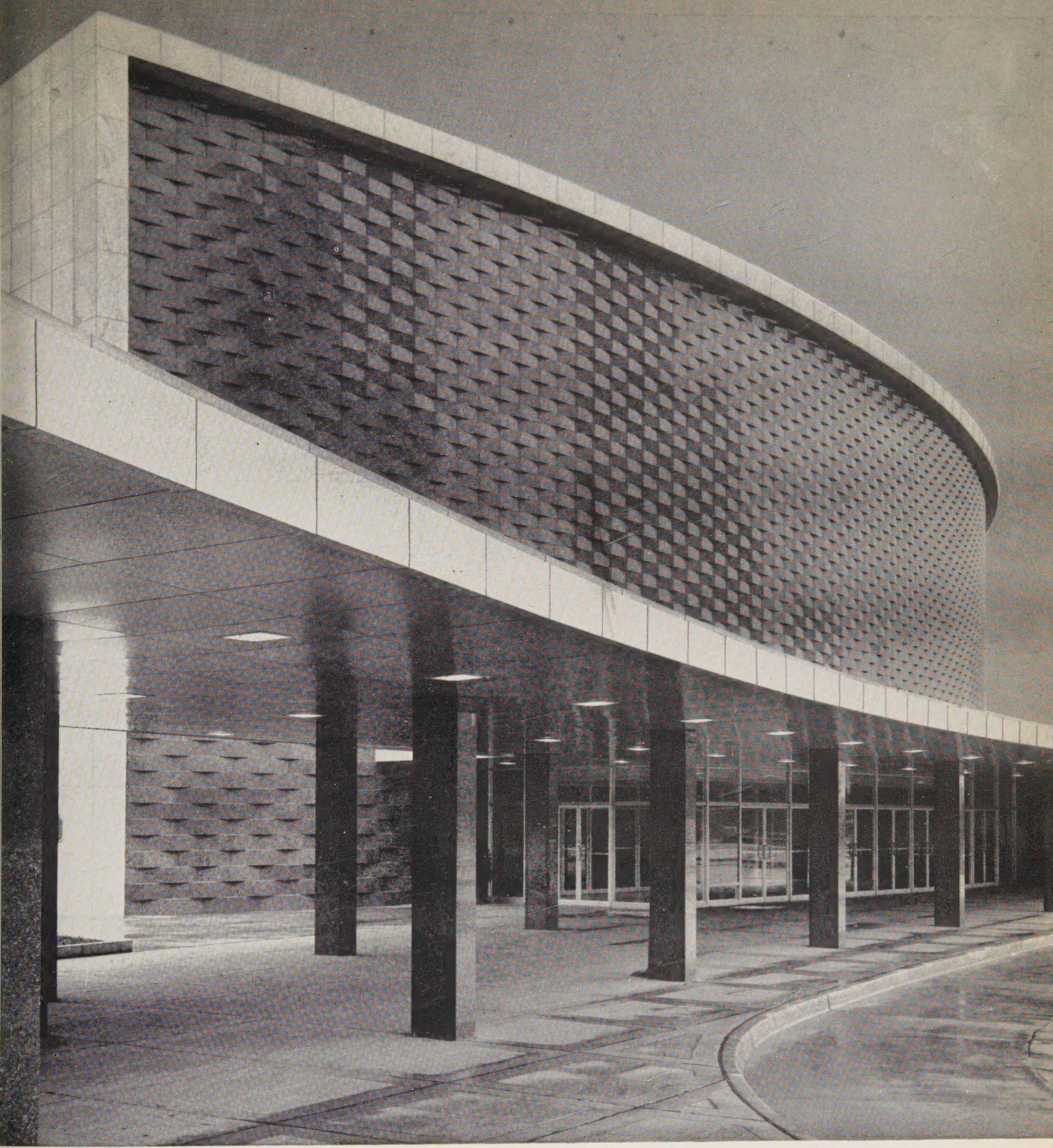

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To its People, an edifice splendid !
To the World, a challenge !
To Culture, an awakening !
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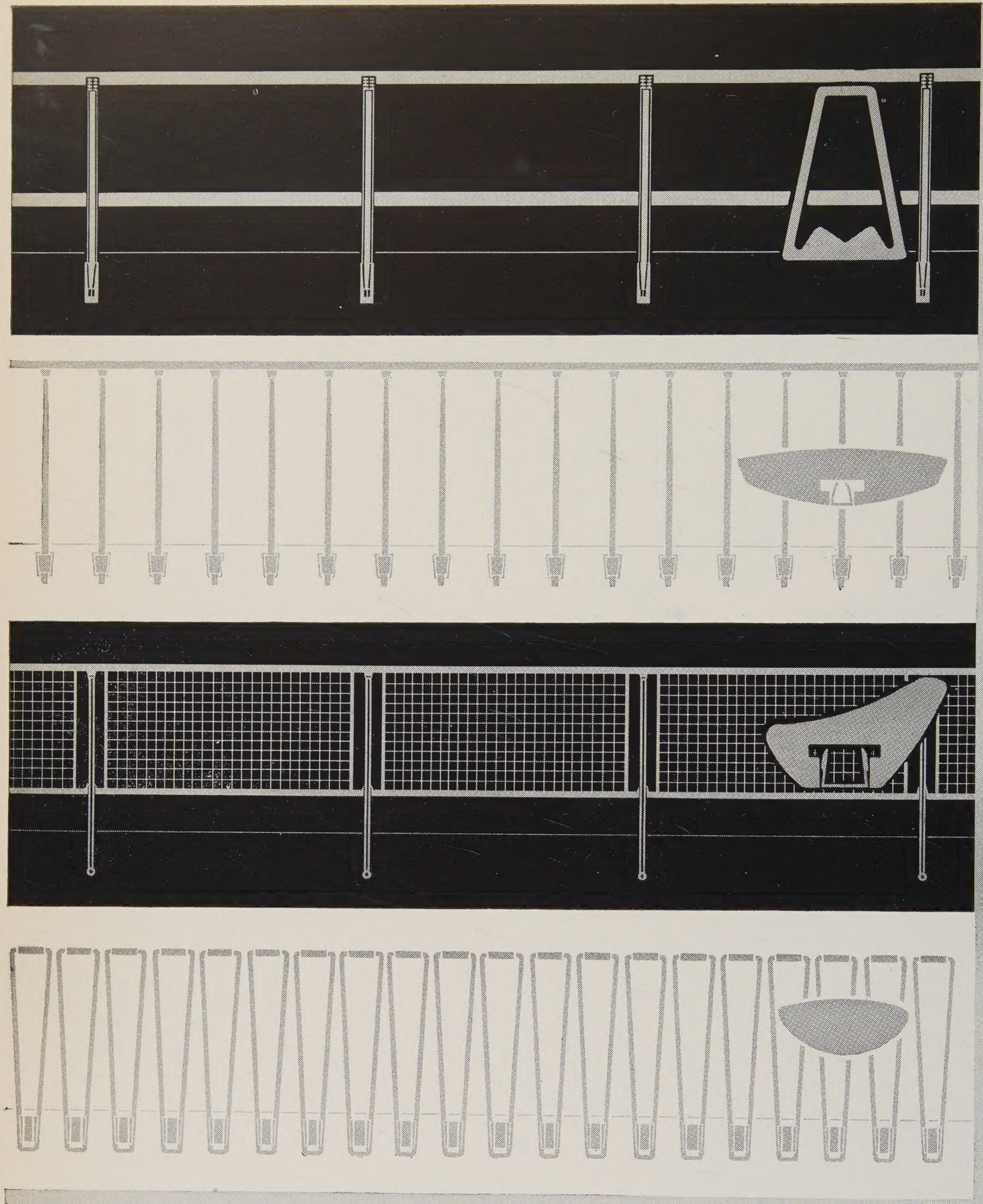

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AIA
CENTENNIAL

Program for Public Reception and Assembly

Henry and Edsel Ford Auditorium, Detroit, Wednesday, October 9, 1957

ONE HUNDRED YEARS OF MICHIGAN ARCHITECTURE

Opening of Centennial Commemorative Exhibition in lower lobby. Cutting of ribbon at 8:00 P. M.

RECEPTION . . . . 8:00 to 9:00 P. M.

Music by Chamber Orchestra under direction of Norman A. Gifford

Selected movements from Nutcracker Suite	Tschaikovsky
Concerto in D	C. P. E. Bach
Po-Ling Ming-Toy Suite	Rudolf Friml
Nonet - opus 31	L. Spohr
Incidental music from Midsummer Night's Dream	Purcell
Sonata - opus 18	Richard Arnell
Overture — The Water Carrier	Cherubini
Divertimento	Walter Piston
Symphony	Vivaldi

CEREMONY . . . . in the auditorium, 9:00 P. M.

Introduction and explanation of exhibition and program by Professor Ralph W. Hammett, chairman of the centennial committee, Detroit Chapter, A. I. A.

THE RADIANT CITY . . . . . A study in architectonic choreography

"The Radiant City"

Music . . . Heitor Villa-Lobos
Choreography . . . Harriet Berg

Part I . . . . confusions and musings . . . . the searching for more order and beautiful surroundings

Part II . . . . building the city . . . . the interplay of individual uniqueness and group effort

Part III . . . . celebrating the city . . . . a new unity of beauty and order in which to work, to play, to live

"The Radiant City" was created especially for this reception and is performed by the Wayne State University Dance Workshop, Julia Sanford, Director.

Dancers:
Jacqueline Hunter
Connie Keyse
Phyllis McConnell
Donna Nutt
Clifford Doering
Edward Kaleta
Charles King
Jack Wiener

Staff for the dance:

Set Designer . . . . Tim Rocha

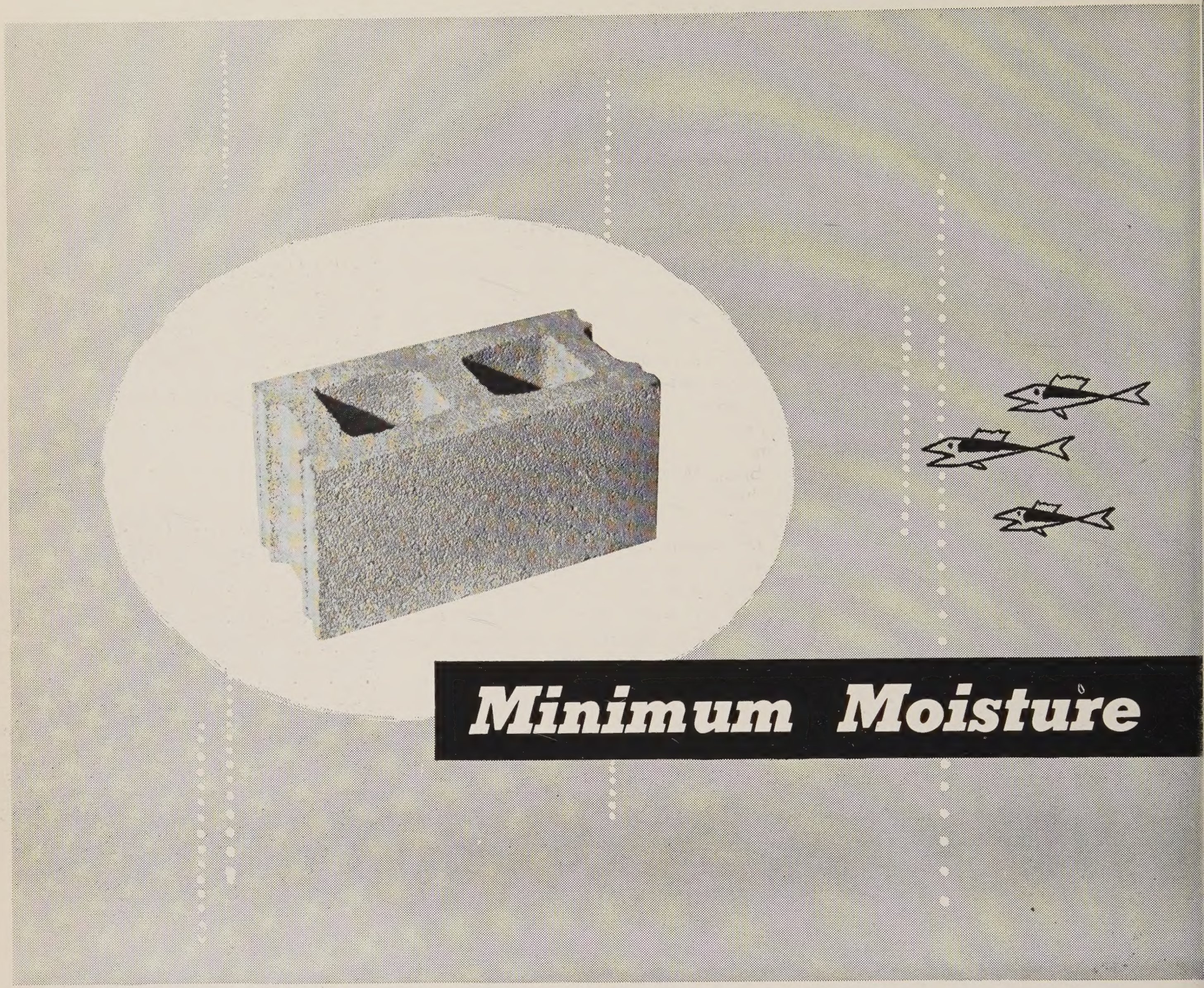
Stage Manager and Lighting Design . . . . Mel Daugherty

Design Consultant . . . . Ruth Adler Schnee

A NEW CENTURY BECKONS . . Richard Neutra, F.A.I.A.

Address on the architectural possibilities of the next 100 years

REVIEWING OF EXHIBITION . . Music by chamber orchestra



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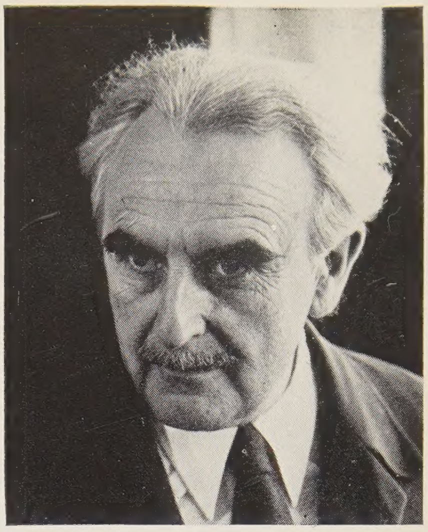
New Century Architecture



RICHARD NEUTRA F.A.I.A.

Richard Neutra, F.A.I.A., one of the most famous architects in the world today, and perhaps the architects' greatest drawing card as a speaker, will address the Public Assembly sponsored by the Detroit Chapter of The American Institute of Architects at Detroit's Henry and Edsel Ford Auditorium on the evening of Wednesday, October 9, marking the opening of the Exhibition, "One Hundred Years of Michigan Architecture," at the Auditorium, which continues through November 12, 1957.

Speaking in connection with the Chapter's celebration of the Institute's Centennial, Mr. Neutra will take for his subject, "A New Century Beckons." The lecture will be free and open to the public.

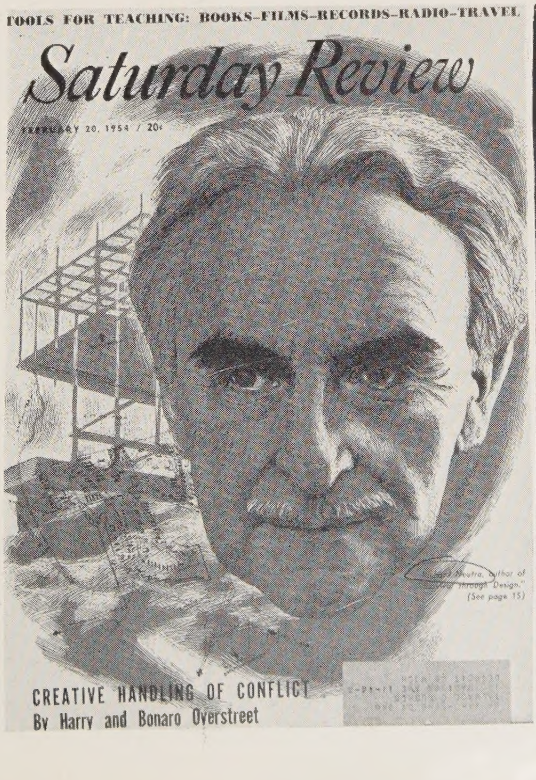
Mr. Neutra has been signally honored, here and abroad for some of the most distinguished architecture of our time. Publication about him and his work has appeared in the leading magazines, including Time, Newsweek, Saturday Review, Coronet and others. Many of them have been cover stories.

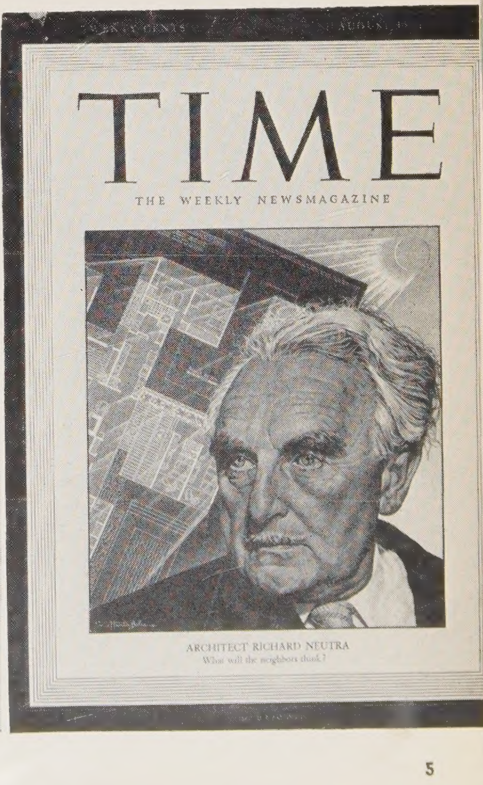
Of significance about Mr. Neutra's work is the fact that although he does some of the largest projects, he also designs many small houses. They are good modern—no "cow sheds."

The imminent architect came to the United States in 1923 from Vienna and settled in Los Angeles, where he has fought for the recognition of that functional architecture which is sensitive to the living needs of home dwellers and the integrity and beauty of a dwelling that belongs to the site.

CAN·INSTITUTE·OF·ARCHITECTS
1857 1957

A·NEW·CENTURY·BECKONS


TOOLS FOR TEACHING: BOOKS–FILMS–RECORDS–RADIO–TRAVEL
Saturday Review
FEBRUARY 20, 1954 / 20¢
(See page 15)
CREATIVE HANDLING OF CONFLICT
By Harry and Bonaro Overstreet


TIME
THE WEEKLY NEWSMAGAZINE
ARCHITECT RICHARD NEUTRA

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Architectural Statesmanship

The Wolverine is the bad boy of the jungles, but here in the Wolverine State, the Water Wonderland, our profession includes many who are truly architectural statesmen.

Besides being some of the world's most distinguished architects, they do many things for the satisfaction of contributing to the public welfare.

This is reflected in the design of our buildings, for how often is it evident that the architect was designing for the sheer joy of a job well done, rather than for financial gain alone.

On the recent remodeling of the Grand Rapids Water Works, a large tile mural was included, and maybe this is the way things should be. When author Julian Street spoke in Detroit recently, he took our architects to task, saying that our Water works looked like a museum and our museum like a water works. When he spoke in a similar vein in Kansas City, they renamed their red light district Julian Street.

Affiliated with The American Institute of Architects are three Michigan Chapters, Detroit, Western Michigan and Saginaw Valley, plus the Michigan Society of Architects. All are most active and have participated in a year-long celebration of the Institute's Centennial Year: On February 22, a "Birthday Party," taxing the facilities of Detroit's Statler Hotel; February 18-23, Governor Williams issued a proclamation, making this "Architects' Week"; February23, unveiling of plaque on the site of the Institute's founding in New York City; on the same day, the U. S. Government issued a commemorative stamp in honor of the Institute's Centennial; March 16-18, Michigan Society of Architects' Annual Convention at Detroit's Hotel Statler; May 14-18, Centennial Convention, Washington, D. C.; August 8-10, the Society's Midsummer Conference at the Grand Hotel on Mackinac Island; September 16, dedication of a memorial tablet in Detroit's Masonic Temple in memory of our late distinguished "Dean of Michigan Architects," Mr. George D. Mason, F.A.I.A.; October 9, Public Assembly at Detroit's Henry and Edsel Ford Auditorium, opening the Architectural Exhibition, "One Hundred Years of Michigan Architecture," which continues through November 12; October 16, Annual Meeting and Election, Detroit Chapter, A.I.A.; October 28, Special Concert by the Detroit Symphony Orchestra for architects and their friends at the Ford Auditorium; At year's end, publication of the book by Hawkins Ferry, Honorary Member of the Society, tentatively titled "From the Log Cabin to GM Technical Center."

And so our "Institute," — national, regional, state and local, is thriving, and a large majority of architects are members. It is certainly true that affiliation with one's professional organization is necessary to well-rounded professional practice, and that one who neglects or refuses to identify himself with such organizations is open to the imputation of being afraid to meet his equals on common ground.

We also believe, with the Institute, that "An Architect should promote the interests of his professional organization and do his full part of the work of those organizations. He should share in the interchange of technical information and experiences with the design profession and the building industry." An architect who does not is likely to be behind the times.

Accordingly, our organization in Michigan cooperates to the fullest extent possible, to serve on the State Registration Board for Architects, Engineers, and Surveyors, at no compensation, and likewise on the Governor's State Housing Code Study Committee, as consultants to Detroit's City Plan Commission, the School Boards and many other activities. In only one case, it is said, did such a committee falter — when the City Plan Committee asked our Civic Design Committee to pass on the design for a comfort station in a park. Chairman of the Committee laughingly reported that the committee was not in favor of public ownership of such utilities.

And as further evidence that architects have a sense of humor, even with regard to serious matters: the Chapter's Committee on Civil Defense stated that the Chairman of its sub-Committee on protection brought in the finding that alcohol is a good antidote for shock. This led the Committee to adopt the slogan, "Dive for the nearest shelter, or take shelter in the nearest dive."

Through a subsidiary organization, the Michigan Architectural Foundation, the architects have furthered the education of worthy architectural students by awarding scholarships at the three leading architectural schools in the state. It has cooperated and handled funds for a sculpture competition to select pieces for Detroit's first Conservation Program, with prizes totaling $5,000. It has conducted adult education programs for draftsmen and other architectural employees in order to enable them to advance in the profession and better their conditions. The Society is engaged in the restoration of the historic Biddle House on Mackinac Island.

Our Women's Architectural League has been most active and helpful. At first it was known as the Association of Architects'Wives — until it was discovered that there were more wives than architects. They hastened to explain that among their members were a good many who are architects in their own rights. This led them to issue the statement that, given equal education and other advantages, there is no reason why a man can't be just as good an architect as a woman.

Our Monthly Bulletin has gained national recognition, and is to be found in the best places. It is now in its 31st year. This issue is addressed to Very Important People — to you public officials and others who have to do with architecture and building.

Headquarters for The A.I.A. in Michigan are at 120 Madison Avenue in Detroit. There we maintain a staff of eight, and render service to the profession and to the public. Available at headquarters is a color movie,"Designs for Better Living," and ten kinescopes about architecture, which are loaned without charge for use in Michigan. Also available: the booklet, "Organizing to Build," which tells the story of the architect and his relations with his clients, and a Visitors' Guide to Detroit Architecture, of which 25,000 copies have been distributed. these and other projects have bettered our public relations. Three of the four national Journalism Awards have come to Detroit.

A New Century Beckons

The American Institute of Architects is dedicated to the betterment of the profession of architecture as a vital social force concerned with the planning of human environment in the United States. It is a national profession organization, whose membership includes 11,500 registered architects throughout the nation. There are 125 chapters of the A.I.A. located throughout the United States. Each chapter functions as an autonomous unit in seeking solutions to problems of planning the physical environment of its community. Officers at local, state and national levels are elected annually by membership vote.

Architecture, which earlier had been the province of the builder, the carpenter, and the talented amateur, became a profession on February 23, 1857, when 13 idealistic architects met in New York to found the A.I.A. The service they performed to the benefit of the profession and the public was acknowledged on the founding site on the the Centennial date of February 23, 1957, by representatives of five co-sponsoring New York City chapters. The original A.I.A. meeting house has been replaced by a building at 111 Broadway which overlooks the famous Trinity Church, designed by the national organization's first president, Richard Upjohn. During the ceremony, A.I.A. President Leon Chatelain, Jr., F.A.I.A., unveiled a tablet which was affixed to the building on the original headquarters site.

The birth of the A.I.A. followed establishment of the American Medical Association by ten years. It preceded the formal organization of the nation's lawyers by 21 years. Like the other two great professional bodies, the A.I.A. has maintained throughout its history a high code of professional standards and ethics which govern the practice of the profession and the relationship of the architect to his client. Today, at the urging of the A.I.A., state registration laws require the architect to demonstrate his competence.

The A.I.A. was instrumental in the establishment of the nation's first architectural schools at the Massachusetts Institute of Technology, Columbia University, and the University of Illinois. It continues to guide and support accredited schools of architecture, now 41 in number.

The headquarters for the national organization is housed at the famous Octagon House in Washington, D. C., which was occupied by President Madison after the White House had been burned in 1914. The A.I.A. has restored the historic building to its former grace as one of the most beautiful structures in Washington.

This year, the national organization made a major cultural contribution to the nation to mark the national Centennial Celebration. In this program, held May 14-17, in Washington, D. C., dis-

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tinguished representatives of government, science, business, labor, and the arts were invited to participate in a grand forum. This forum defined the forces which will shape the environment of the future and guide the planning of man's shelter of tomorrow. The theme for the national program was "A New Century Beckons". The prospectus for the Centennial Celebration stated in part:

"It is recognized that the forces which shape human environment are infinitely more complex today than at any time in the past century. One hundred years ago, the architect was concerned principally with the problem of providing shelter for a pioneer society which was expanding its boundaries and bridging its frontiers.

"Today, the architect must consider, simultaneously, man's physical environment in relation to his new social aspirations and spiritual needs; to a host of new contrivances which afford him new comfort and leisure time; to new problems of traffic flow, land use, and urban congestion; even to the problem of shielding him, not from the elements alone, but from the hazards of a world whose skill at making weapons has outstripped its ability to live without them.

"In the contrast provided by these two eras, we may see, if only dimly, the enormity of the task we face. Our vast new knowledge of the nature of matter must be matched by an equivalent understanding of the nature of man. The architect can and must contribute to a closure of this gap in knowledge. This, then, is the aim of the Centennial Program of The American Institute of Architects."

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APRIL — King & Lewis

MAY—OBryon & Knapp, Associates

JUNE — Annual M. S. A. Roster (Alphabetical)

JULY—Leo M. Bauer

AUGUST — 15th Annual Mackinac Mid-summer Conference

SEPTEMBER — Earl W. Pellerin

OCTOBER—Public Officials

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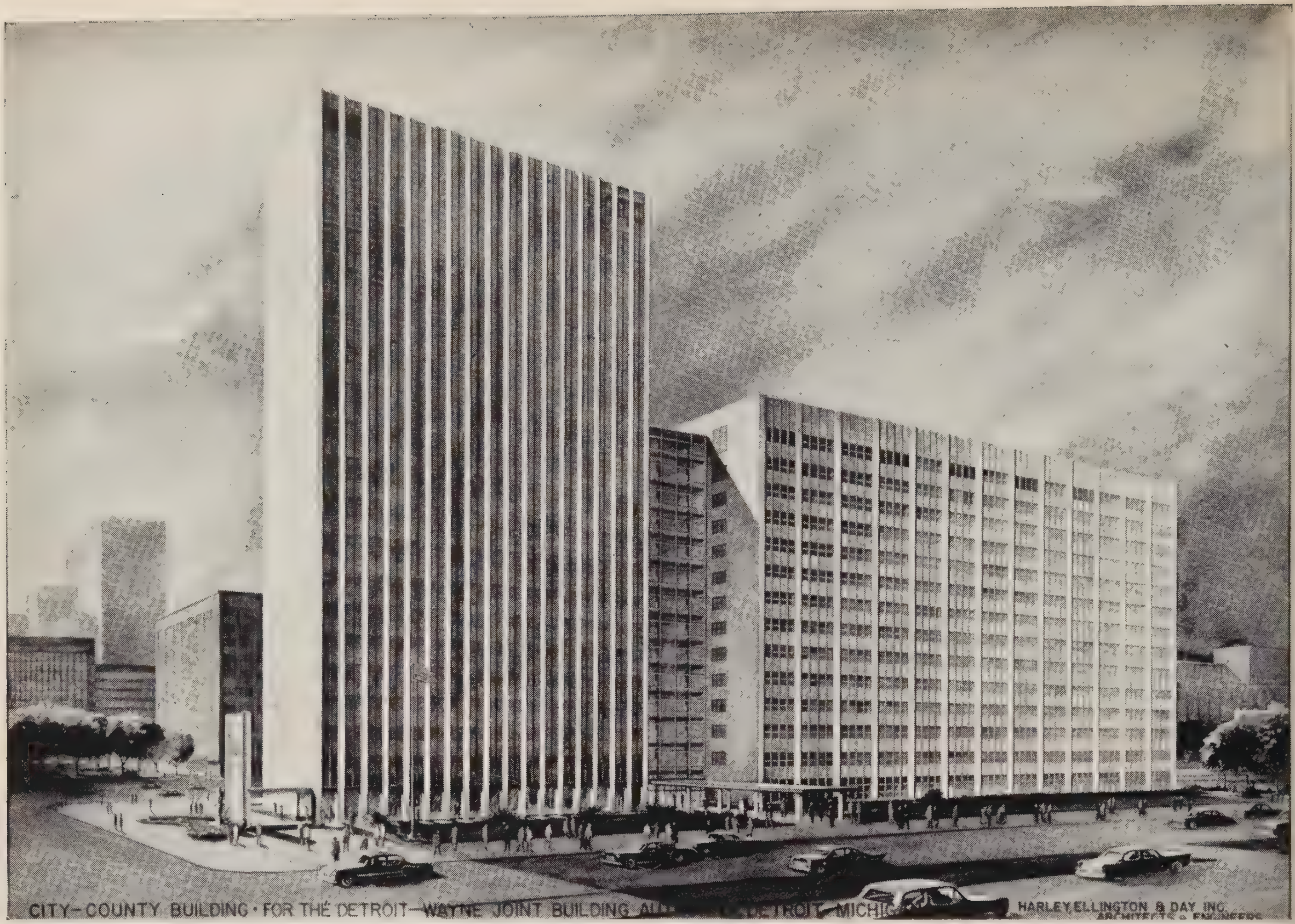
CITY-COUNTY BUILDING · FOR THE DETROIT—WAYNE JOINT BUILDING AU DETROIT, MICHIG
HARLEY, ELLINGTON & DAY, INC.
ARCHITECTS & ENGINEERS

Foundation exploration

of the character

of the Bed-Rock

underlying the

City-County Building

Detroit, Michigan

was made by

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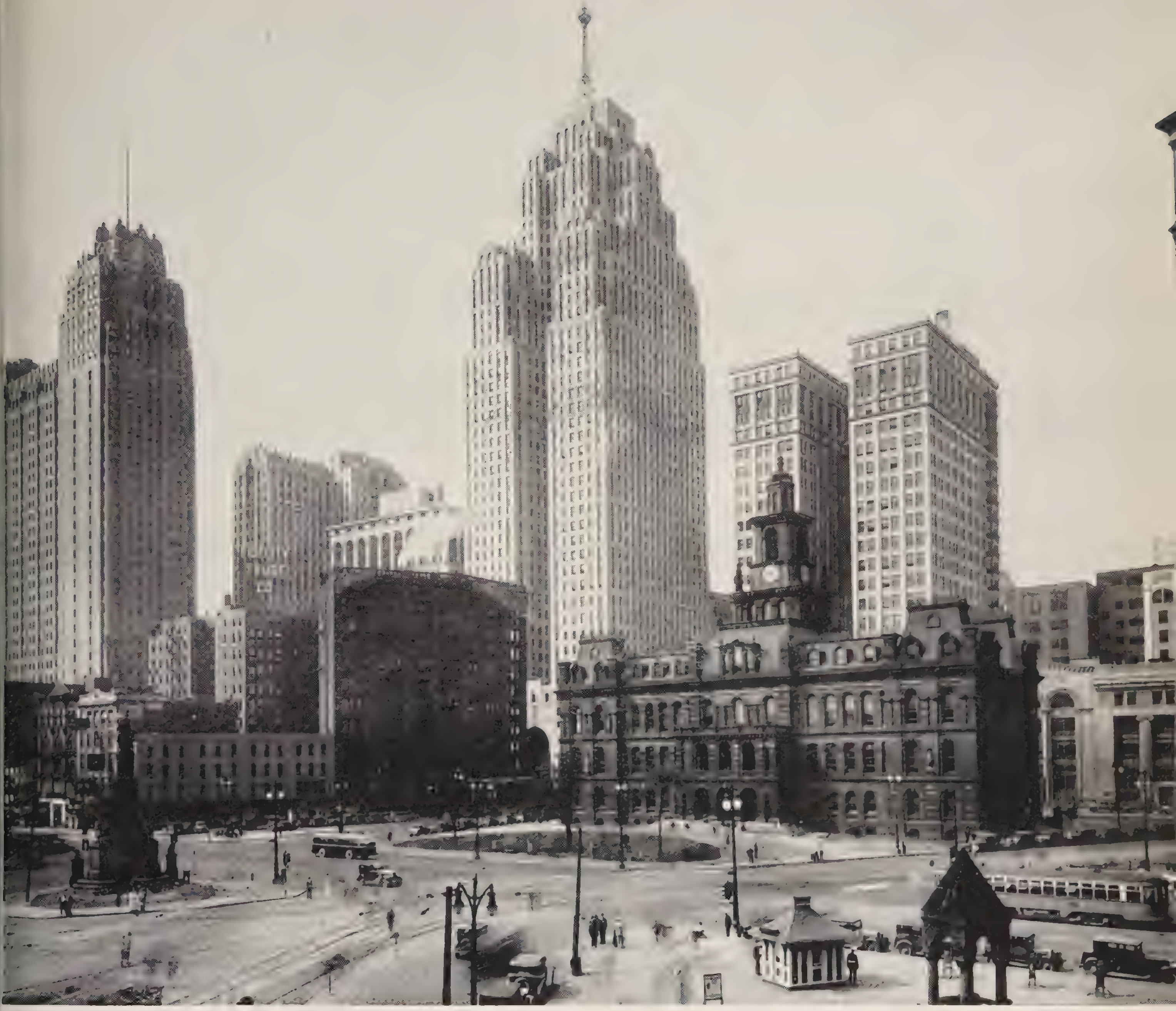
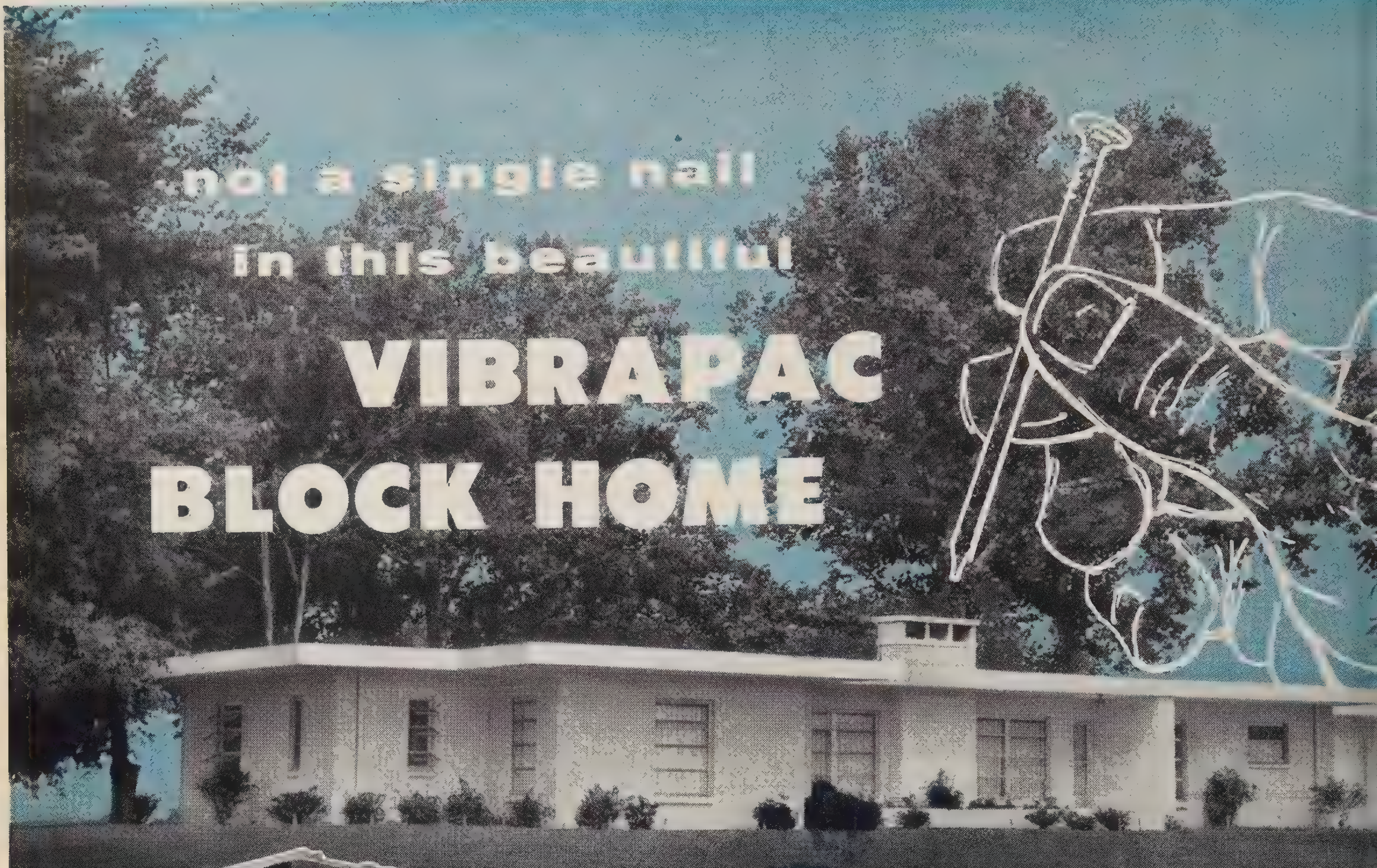
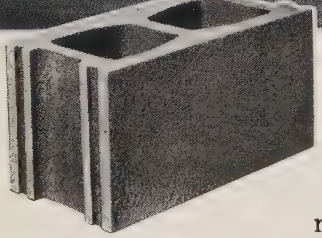


Manning Brothers

ONE HUNDRED YEARS OF MICHIGAN ARCHITECTURE

SELECTIONS FROM THE CENTENNIAL EXHIBITION
HENRY AND EDSEL FORD AUDITORIUM, DETROIT
OCTOBER 9 TO NOVEMBER 9, 1957





Built for his own occupancy by a prominent Midwest business man, this beautiful residence embodies the most advanced practices in modern home construction. Not one nail, not one piece of wood was used anywhere! From basement to roof, from wall to wall, the entire structure is of Vibrapac Block and masonry supplemented by steel and glass. Completely fireproof, the home is one of the few in its area so rated by the insurance inspection bureau. It is also ruggedly resistant to storm, heat, cold, moisture and aging.

As usual, the many patterns and sizes available in Vibrapac Block made possible a variety of beautiful effects, especially indoors. Basket weaves, ashlar design, vertical and horizontal stacking and other treatments were applied with notable artistry . . . setting this home apart as one of the most distinctive to be seen anywhere today. Particularly noticeable are the restful tones of the block and the subdued quiet of all parts of the home.

Modular sizes, and the ease and speed with which Vibrapac Block can be laid, provided this home owner with marked savings in time, labor and materials. Vibrapac Block offers many construction, sales and profit advantages for your customers also. Complete literature on request. Write

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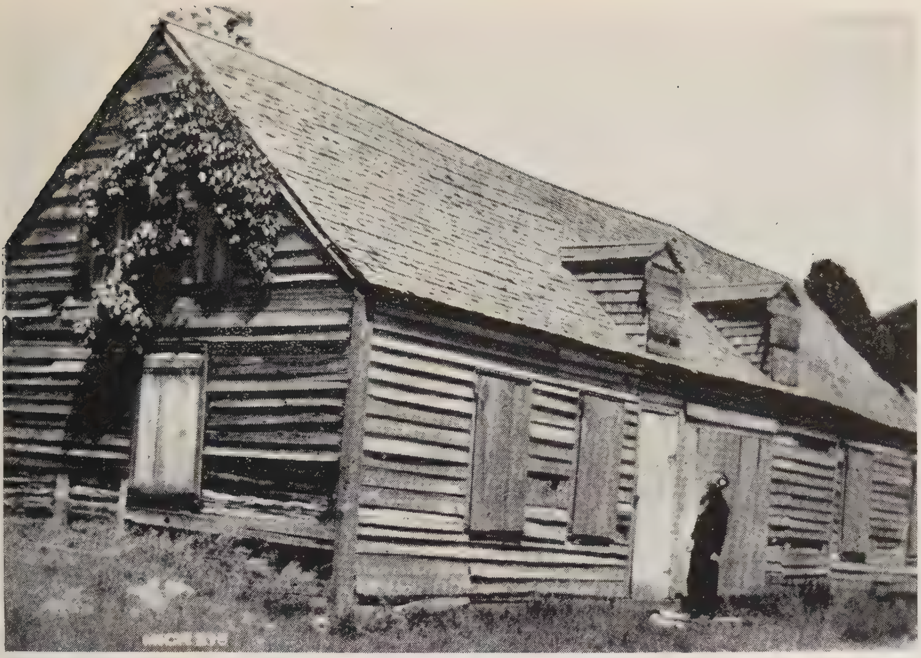
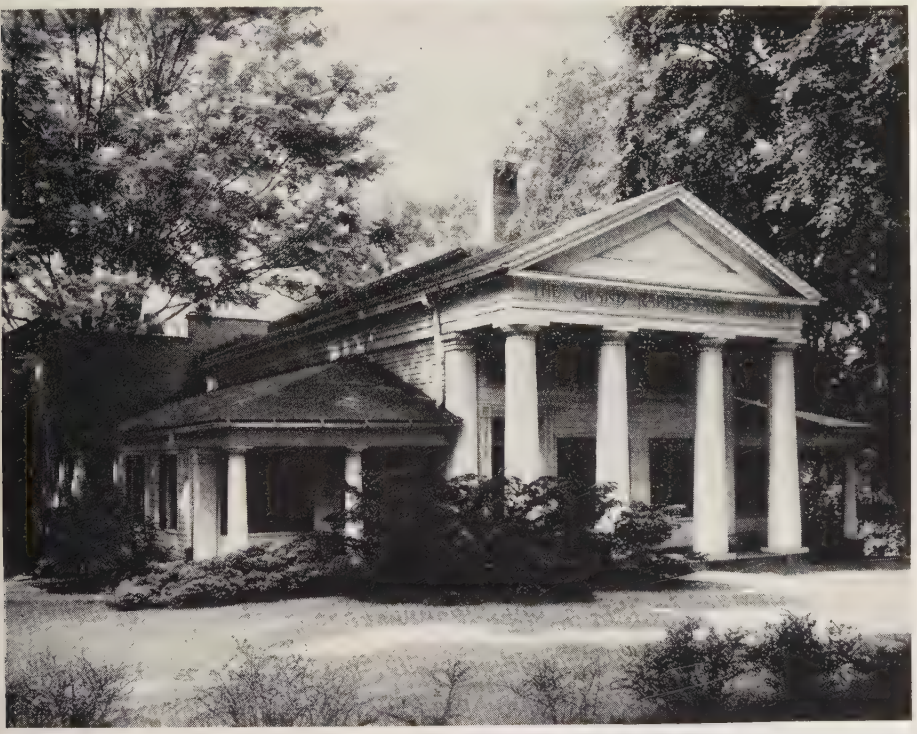
Proper selection of units, plus careful workmanship
to do with the charm and beauty of this Vibrapac

Exposed masonry walls add a touch of beauty to
Even the fireplace is constructed of Vibrapac ma

Chas. J. Norton, Jr. (1936)

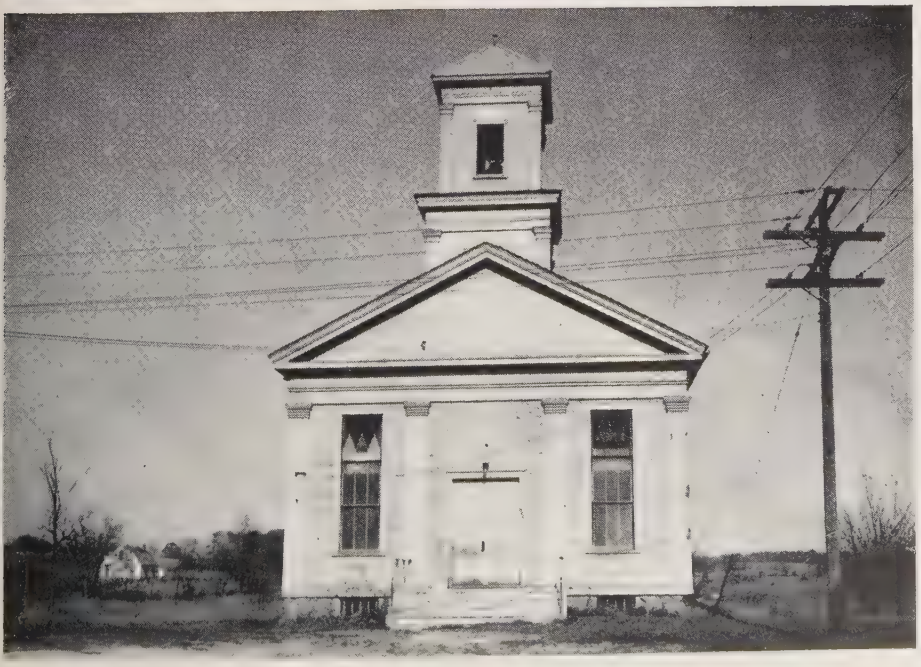


EDWARD BIDDLE HOUSE
MACKINAC ISLAND
1797



THE GRAND RAPIDS ART GALLERY
GRAND RAPIDS
(FORMERLY RESIDENCE OF ABRAM PIKE)
1844

Victor Stankiewicz (1936)



METHODIST EPISCOPAL CHURCH
DIXBORO
1830

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at surprisingly
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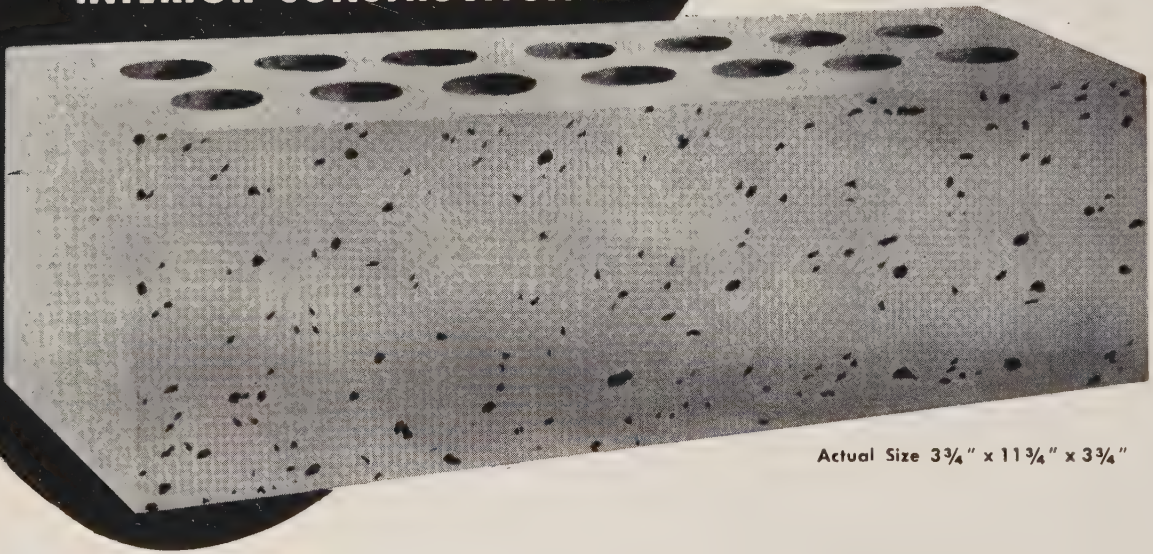

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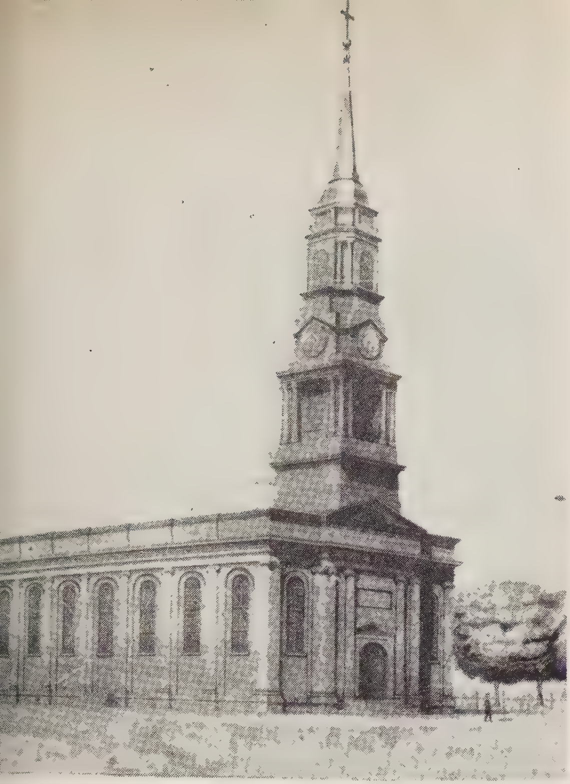
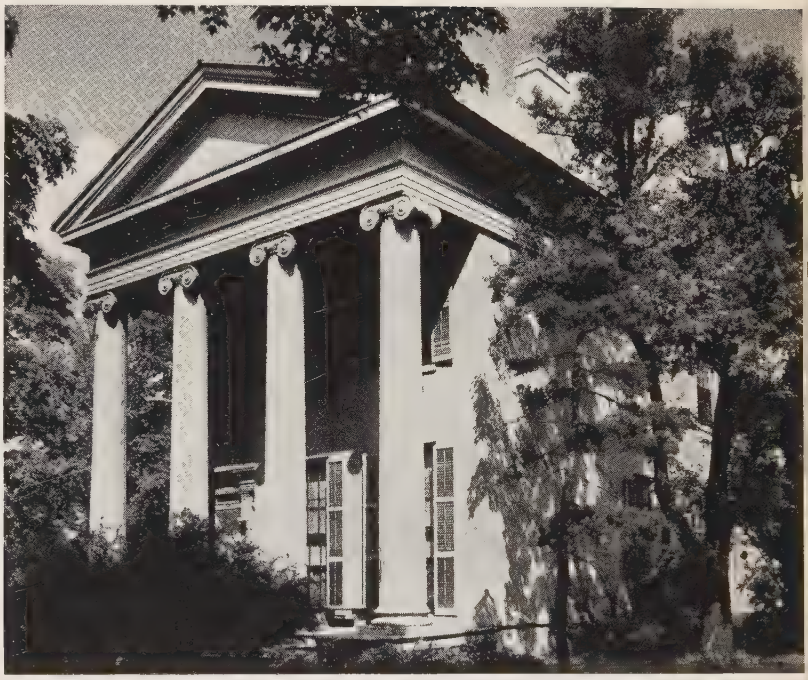
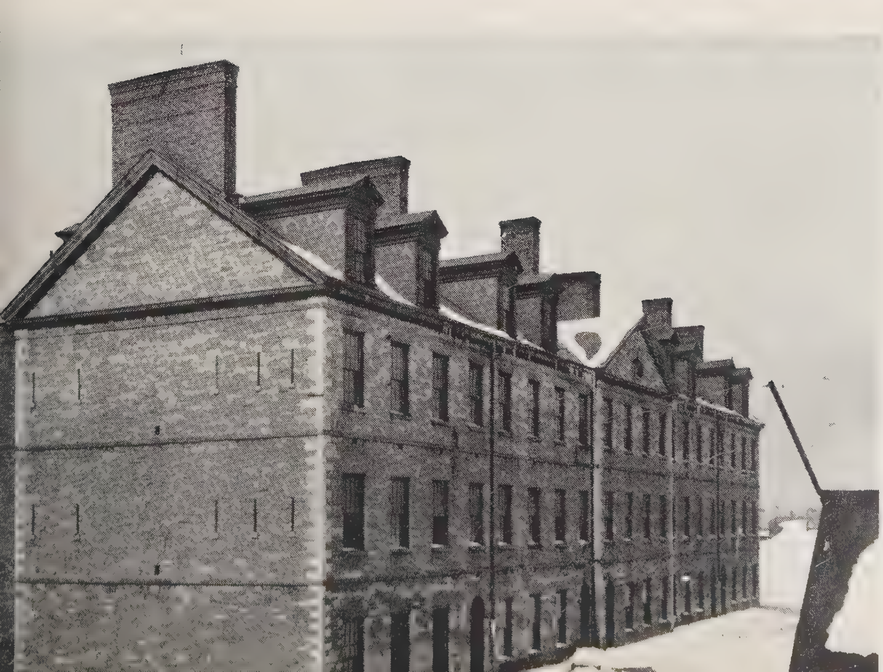


S. Lucas 1934

SS. PETER AND PAUL JESUIT CHURCH
DETROIT
(Original Perspective) 1845
FRANCIS LETOURNO
ARCHITECT

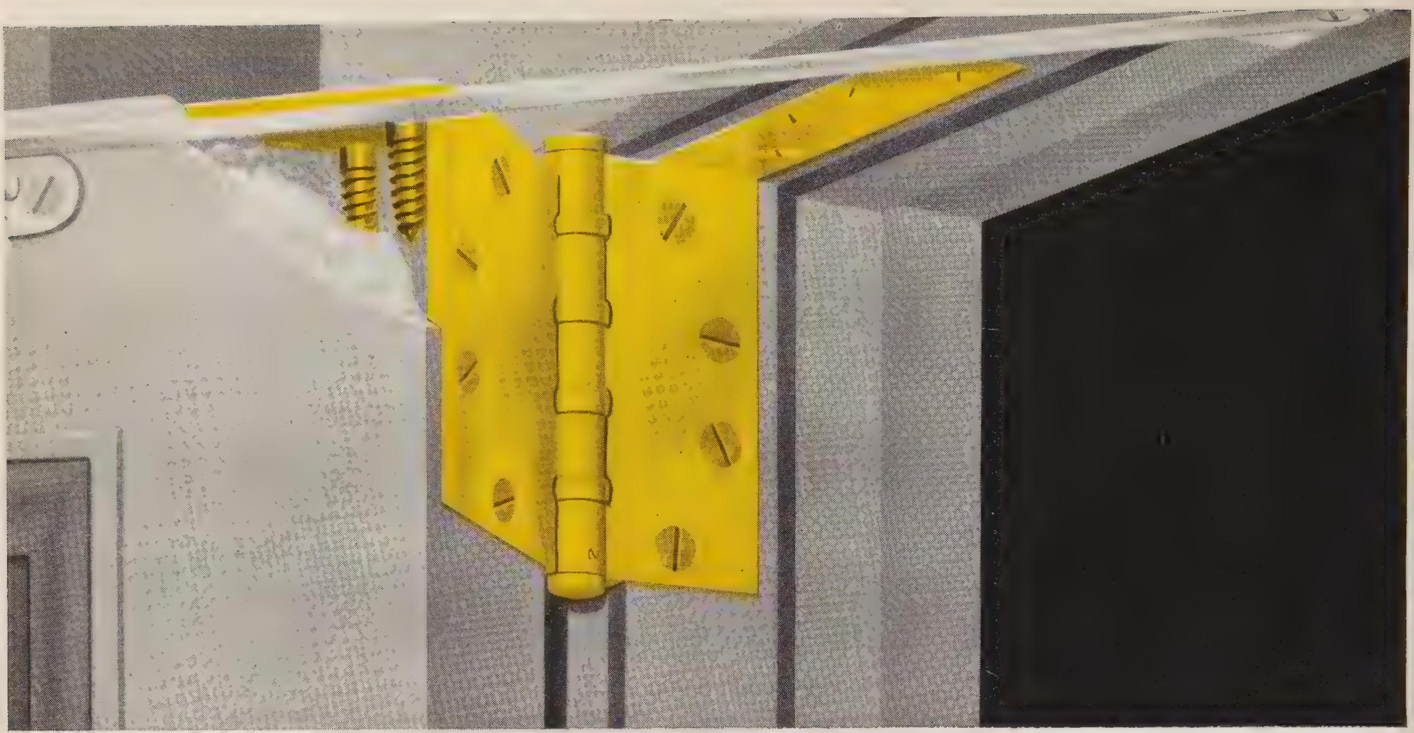


ROBERT S. WILSON RESIDENCE
ANN ARBOR
1843



S. Lucas 1934

OLD BARRACKS
FORT WAYNE
DETROIT
1843
LIEUT. M. C. MEIGS
ARCHITECT



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won't pull loose from door or jamb

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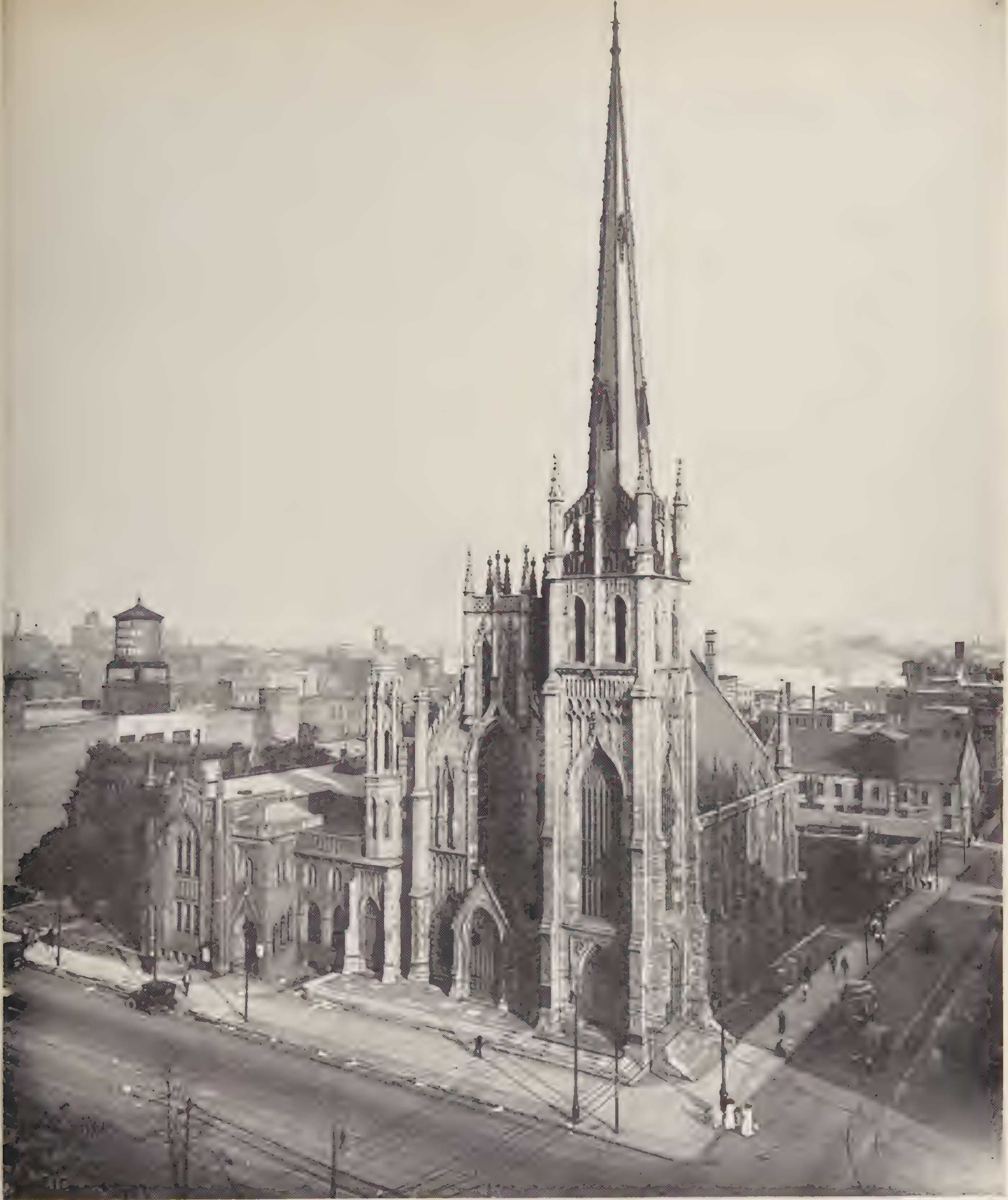
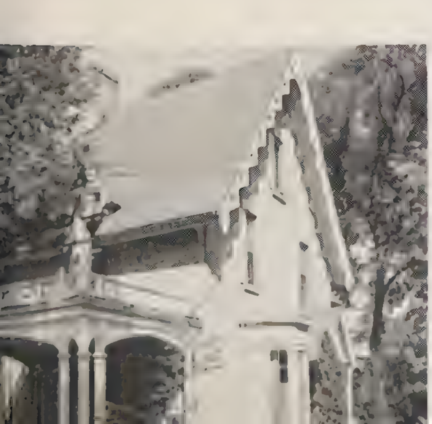
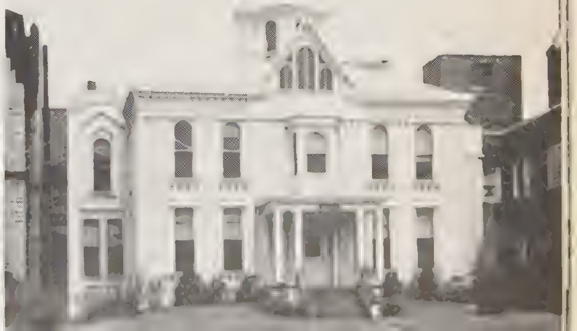


FORT STREET PRESBYTERIAN CHURCH, DETROIT, 1855
ALBERT AND OSCAR JORDAN, ARCHITECTS



LEFT
GOTHIC COTTAGE
ANN ARBOR
1845
REMODELED 1924
BY LOUIS H. BOYNTON, A.I.A.

RIGHT
LYMAN BEECHER RESIDENCE
DETROIT
1845



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INDUSTRY

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of Detroit

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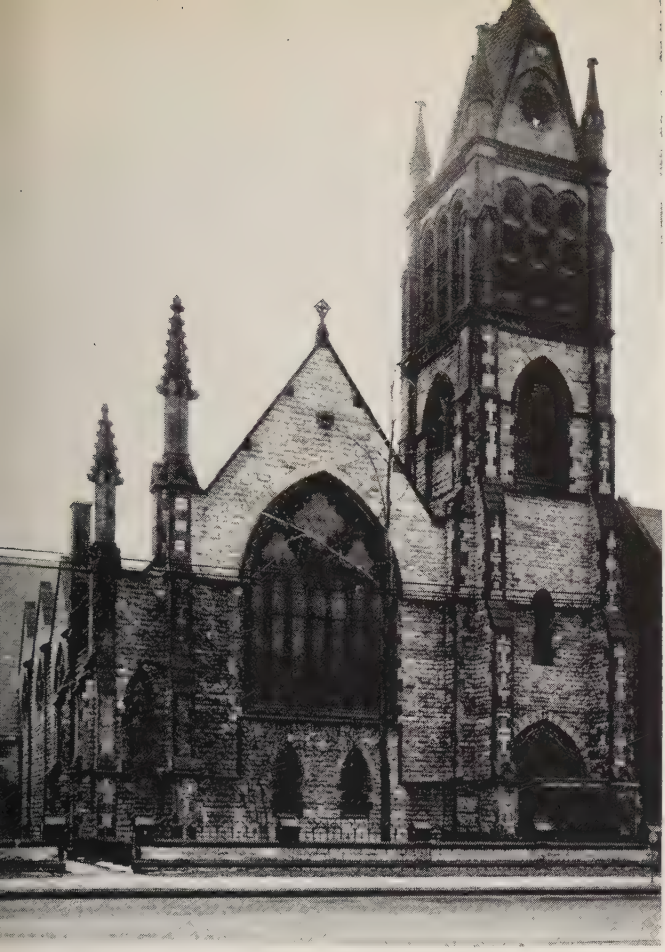
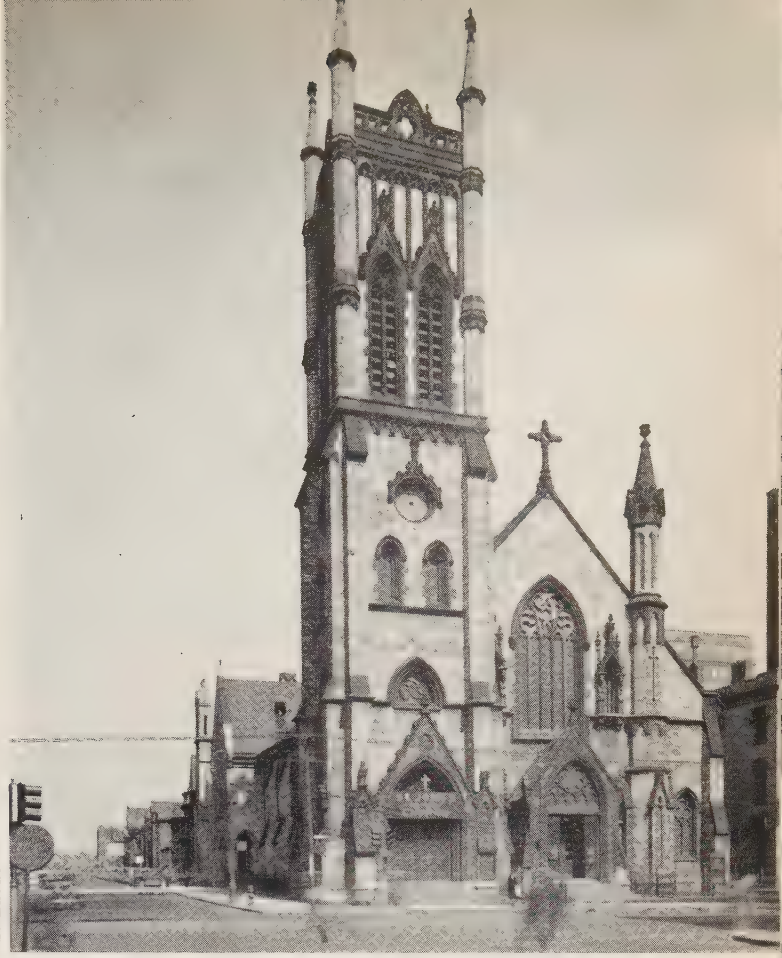
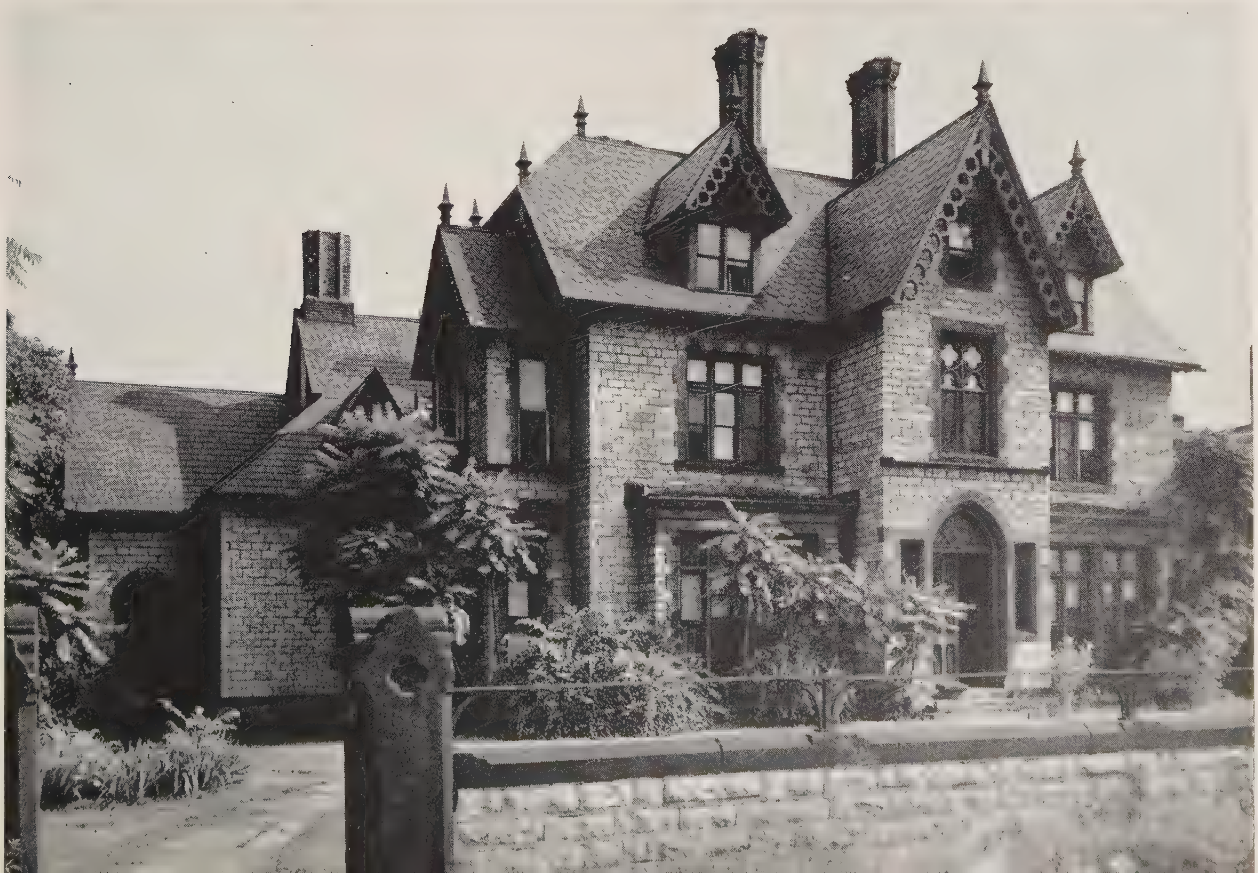

Manning Bros.

CHRIST EPISCOPAL CHURCH
DETROIT
1861
GORDON W. LLOYD
ARCHITECT


S. Lucas

ST. JOHN'S EPISCOPAL CHURCH
DETROIT
1859
ALBERT AND OSCAR JORDAN
ARCHITECTS

SIDNEY T. MILLER RESIDENCE, DETROIT, 1864
GORDON W. LLOYD, ARCHITECT


Elmer L. Astleford

Hospitals have no patience with airless, stuffy rooms

Flush wall unit in doctor's office.

Staff people work under pressure, and often, under hot lights. For them a ready supply of clean, fresh, scientifically cooled air is necessary for efficient, sustained performance over long hours.

Air conditioning is *important* to the patient, too. He appreciates the very real blessing and comfort of controlled temperatures that help offset the discomfort and boredom of illness.

The R. L. Spitzley Heating Co., and Spitzley-Rettenmier Sheet Metal Co., mechanical contractors for the Ford Hospital New Clinic Building, joins Carrier Corp. in the installation of air conditioning equipment in the original hospital buildings.

Spitzley

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SPITZLEY-RETTENMIER SHEET METAL CO.
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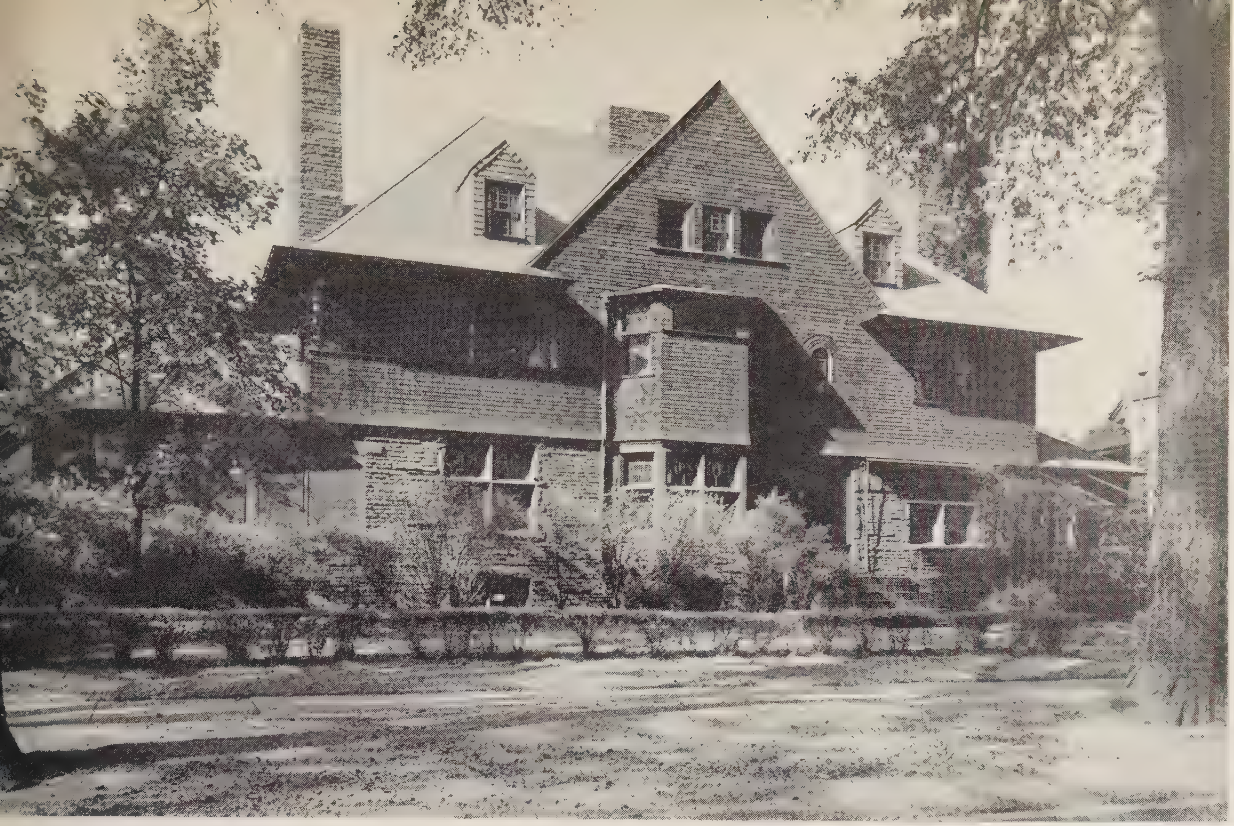
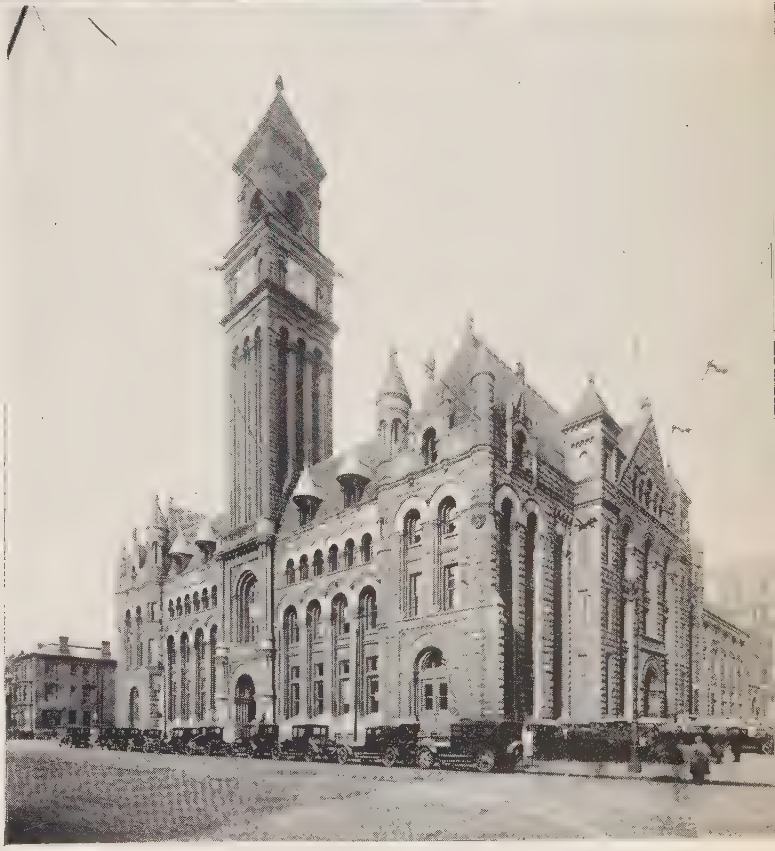


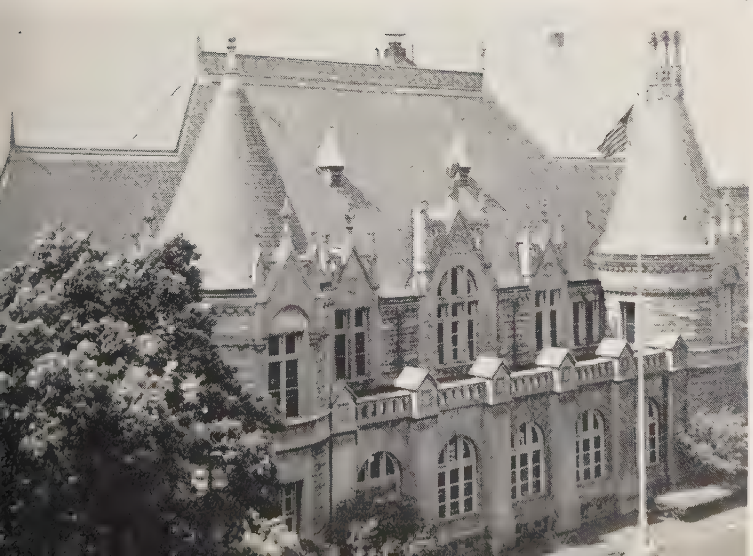
Elmer L. Astleford

CHARLES L. FREER RESIDENCE
DETROIT
1887
WILSON EYRE
ARCHITECT

DETROIT POST OFFICE
DETROIT
1890
JAMES H. WINDRIM
ARCHITECT

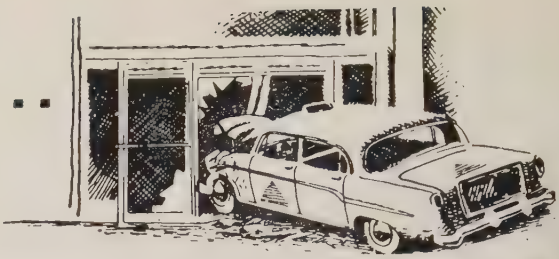


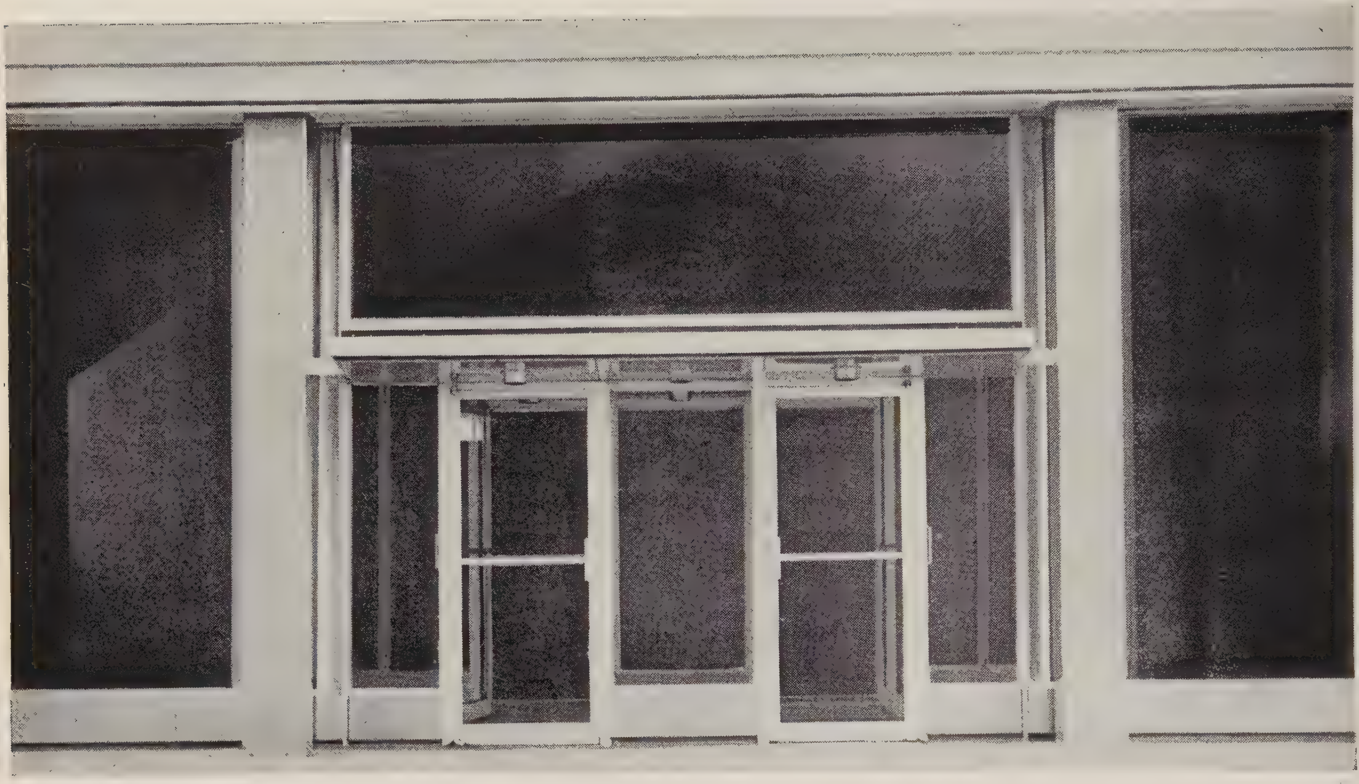
Manning Bros.



FEDERAL BUILDING
SAGINAW
1898
WILLIAM MARTIN AIKEN
ARCHITECT

the day a cab ran wild . . .

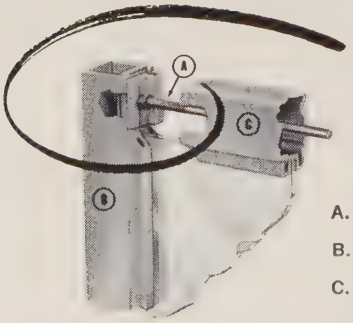




this bank chose the door with BUILT-IN-SAVINGS!

A famous make, non-repairable door required complete replacement when a rail was damaged, by a curb-jumping cab, at this downtown bank building. The DESCO Door, now installed, CAN BE FIELD REPAIRED with interchangeable *replacement parts*! Desco is the *only* Aluminum Door you can easily repair . . . *on the job.*

Here's the Secret* of a better door



A. $\frac{3}{8}$" Steel Tie-Rod
B. Aluminum Side Rail
C. Interlocking Head Rail

3-day delivery capped this success story . . .

The door on the left in the photo above, is a high priced "name" brand make. The *special size* Desco Door on the right was delivered complete in 3 days, as against a normal 6 week delivery, exactly matching the original pair.

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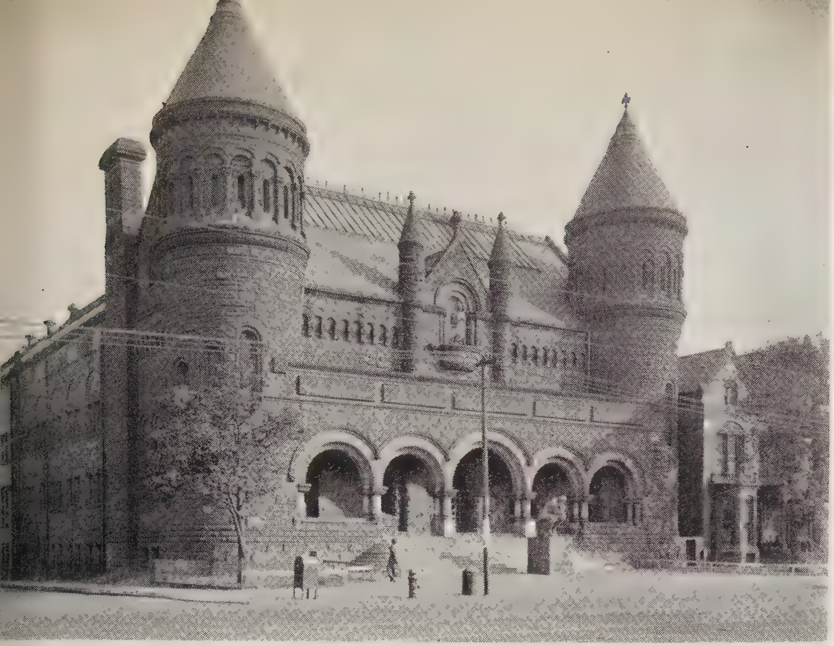
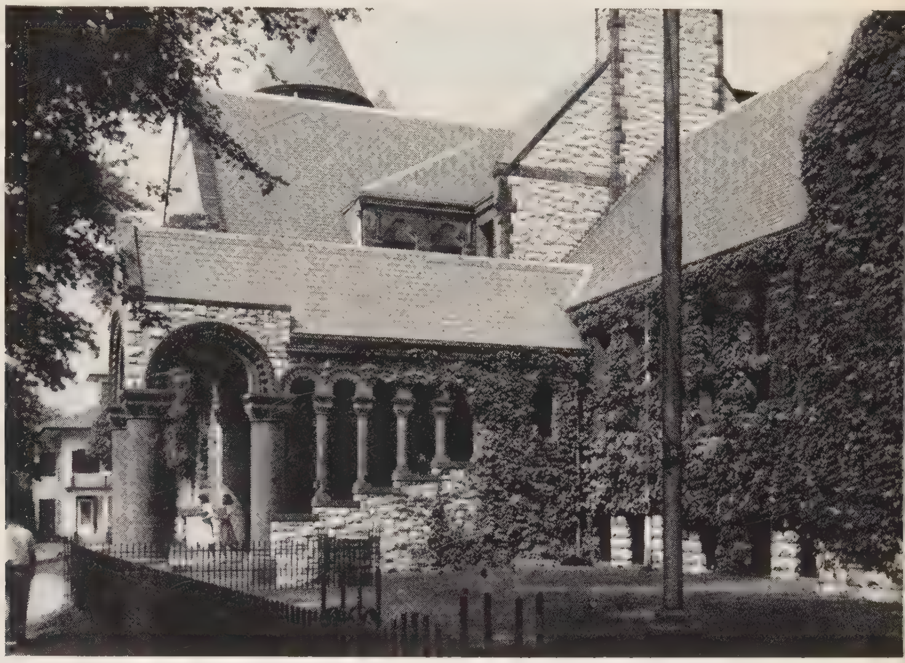
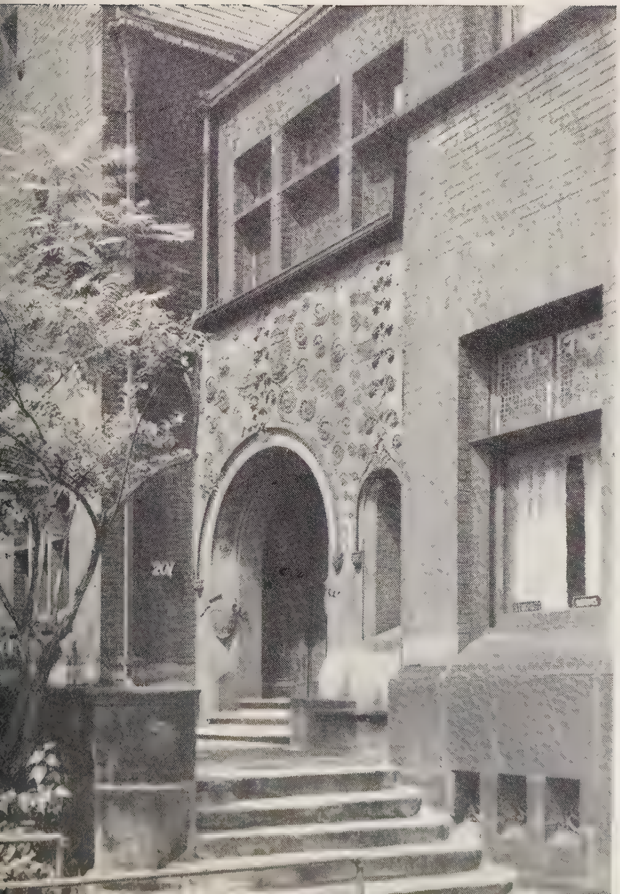


MUSEUM OF ART
DETROIT
1887
JAMES BALFOUR, ARCHITECT
1ST ADDITION 1894
CHANDLER AND GODDARD, ARCHITECTS
2ND ADDITION 1904
STRATTON AND BALDWIN, ARCHITECTS

HOYT LIBRARY
SAGINAW
1890
VAN BRUNT AND HOWE
ARCHITECTS





Elmer L. Astleford

GILBERT T. LEE RESIDENCE
DETROIT
1888
MASON AND RICE
ARCHITECTS

JEFCO OFFERS BETTER SERVICE
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In color, three new hues meet modern tastes for subtle, yet dramatically different tones . . . sunshine buff, burgundy rose, and sahara tan. Jefco's distinctive pearl grey, a long-established favorite, rounds out the group. Normans, Romans, and the standard eight-inch brick are now available in the complete color range.

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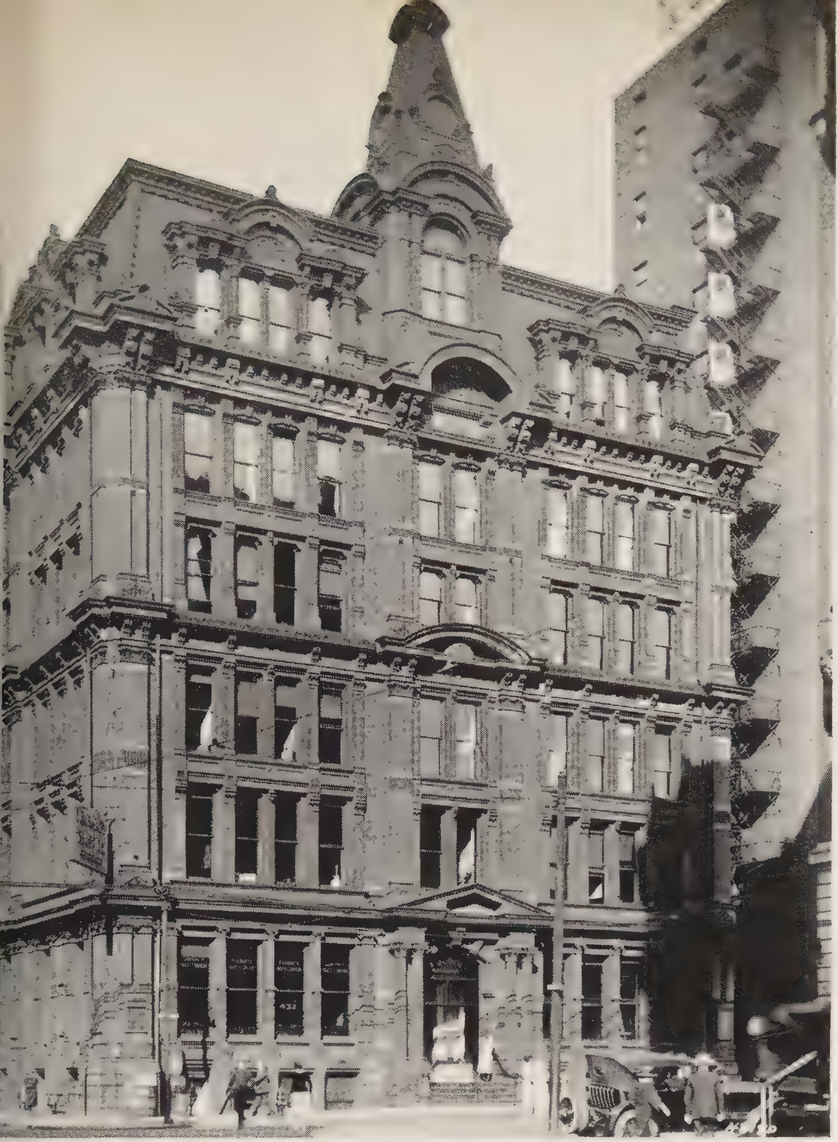
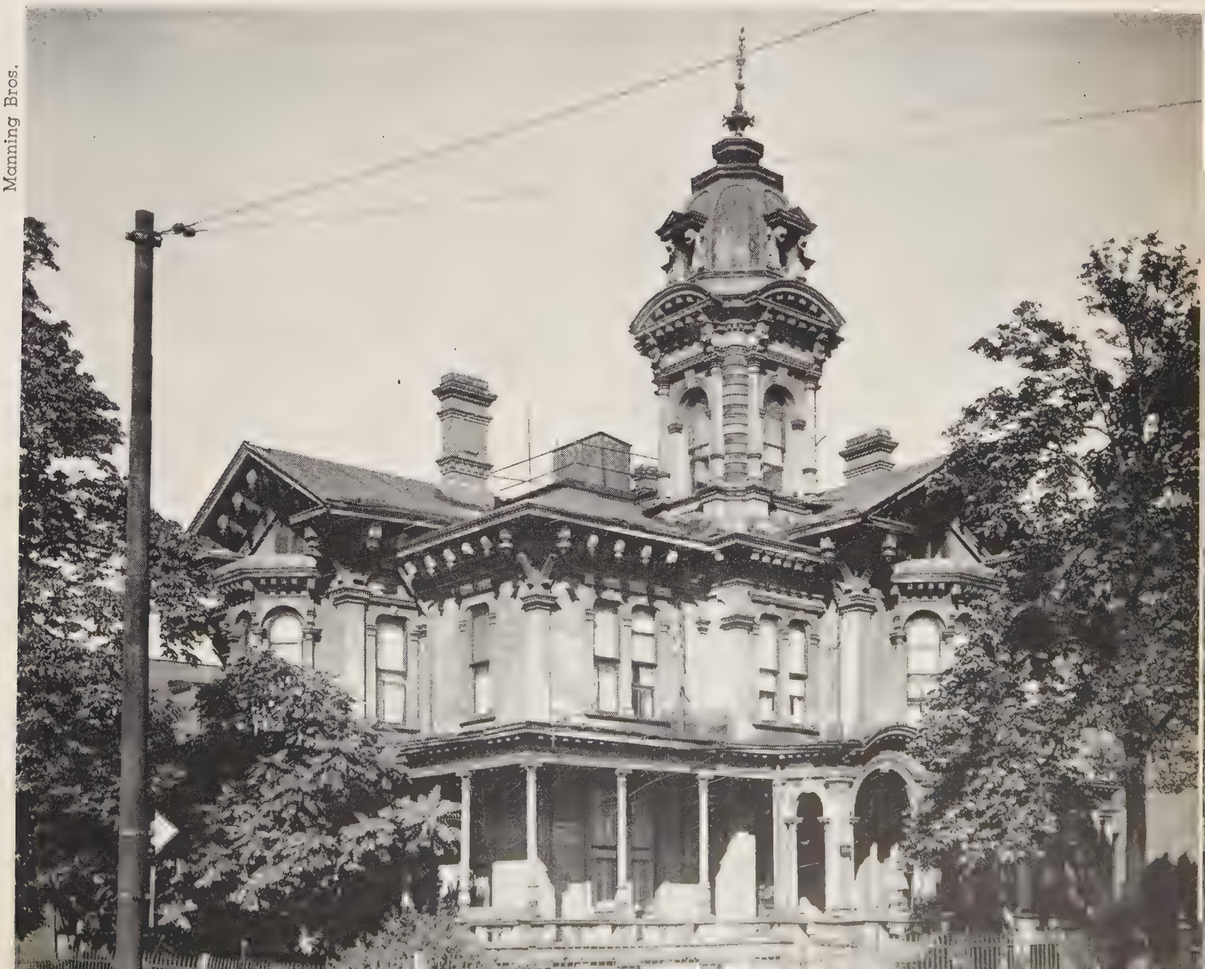

Manning Bros.

NEWBERRY BUILDING
DETROIT
1879
GORDON W. LLOYD
ARCHITECT

GEORGE O. ROBINSON RESIDENCE
DETROIT
1875
BRUSH AND SMITH
ARCHITECTS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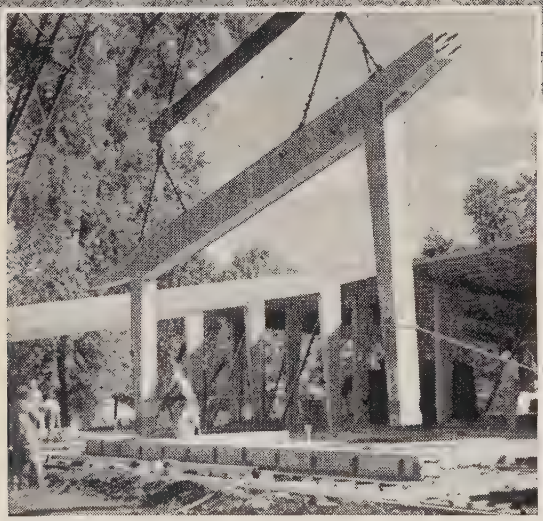
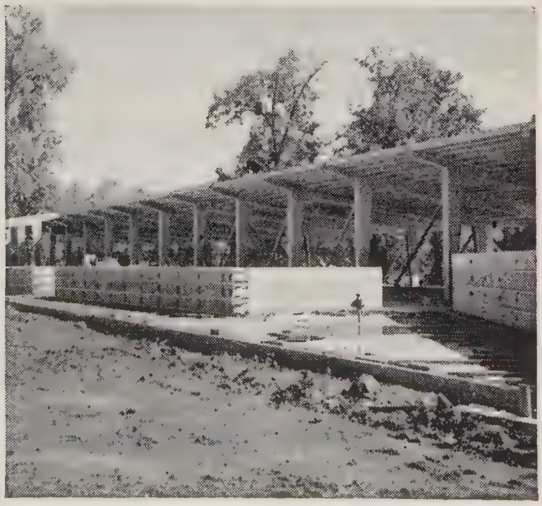


Large photo shows one wing of the Linton-Stockton School. Small photo above shows a close-up view of one of the precast concrete bents while photo below shows method of stockpiling concrete bents before erection. Designed by Thomas C. Dorste and Spiros G. Pantazi of Indianapolis. Structural engineer was Floyd E. Burroughs, also of Indianapolis.



Precast concrete members make low-cost school possible

The new Linton-Stockton Elementary School in Linton, Ind. has been widely acclaimed in educational circles. It is an example of the speed and economy with which urgently needed classrooms can be provided quickly and economically.

Saving in time and money resulted from the use of precast concrete construction. The frame is formed by precast concrete bents supporting precast channel slabs. Integral parts of the bents are arms for cantilevered sections. Both bents and roof slabs were precast on the site. Careful planning, standardization of members and utmost re-use of forms held down costs and construction time.

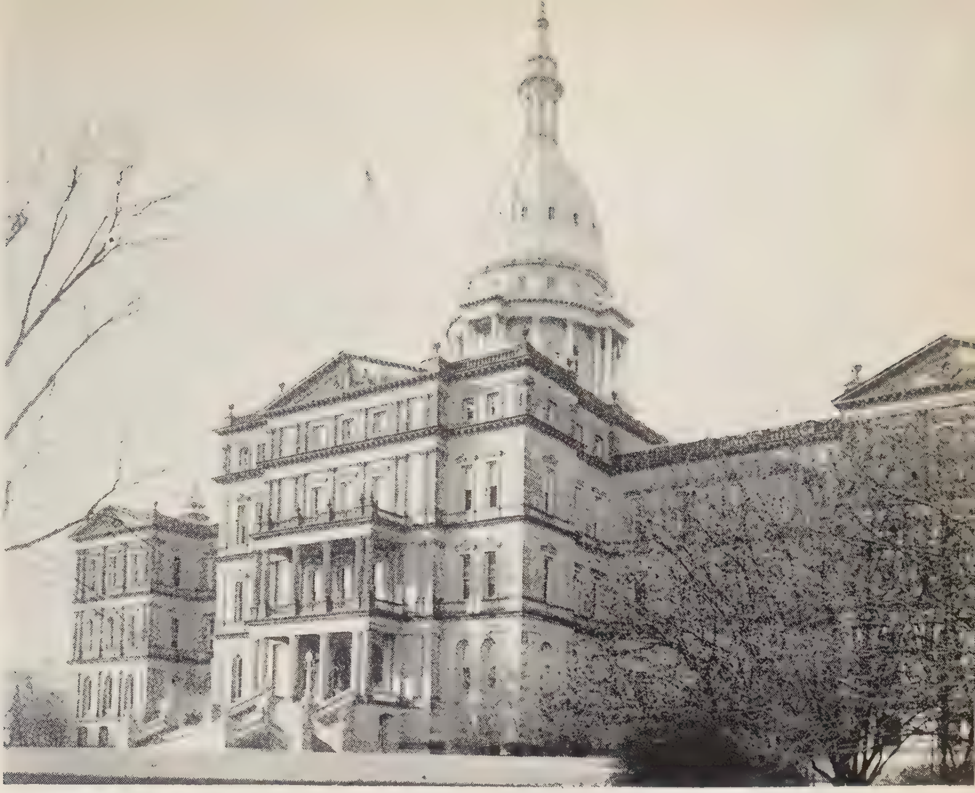
As a result the 80,000-sq. ft. school was built for $870,000. Its 36 classrooms, averaging 1200 sq. ft. in size, will accommodate 1,200 pupils. The restrooms and halls are floored with terrazzo, which was also used for wainscoating in the building.

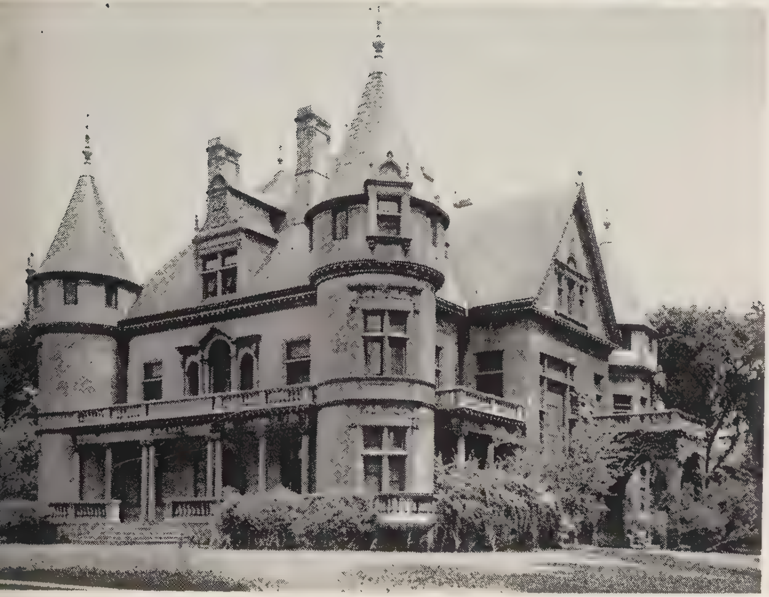
Modern precast concrete schools such as this not only have low initial cost but also low maintenance cost, long life and low annual cost. And they're firesafe, too! So make your next school precast concrete.

PORTLAND CEMENT ASSOCIATION
2108 Michigan National Tower, Lansing 8, Michigan
A national organization to improve and extend the uses of portland cement and concrete through scientific research and engineering field work

MICHIGAN STATE CAPITOL
LANSING
1878

ELIJAH E. MYERS
ARCHITECT



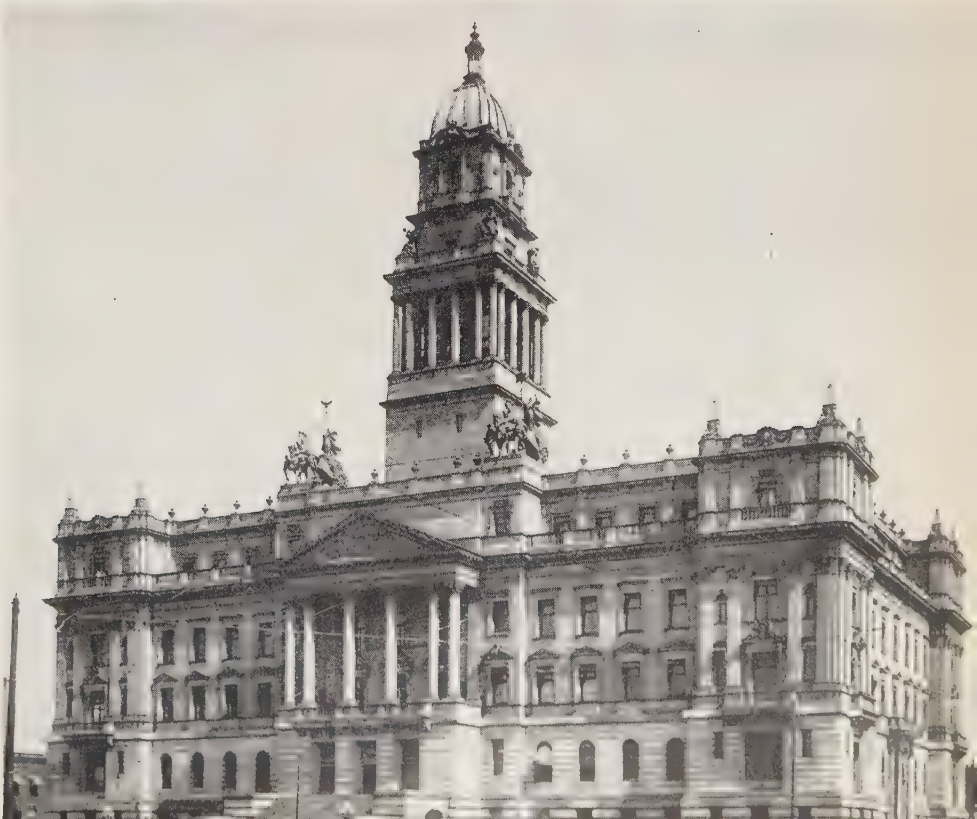


COL. FRANK J. HECKER RESIDENCE
DETROIT
1889

SCOTT, KAMPER AND SCOTT
ARCHITECTS

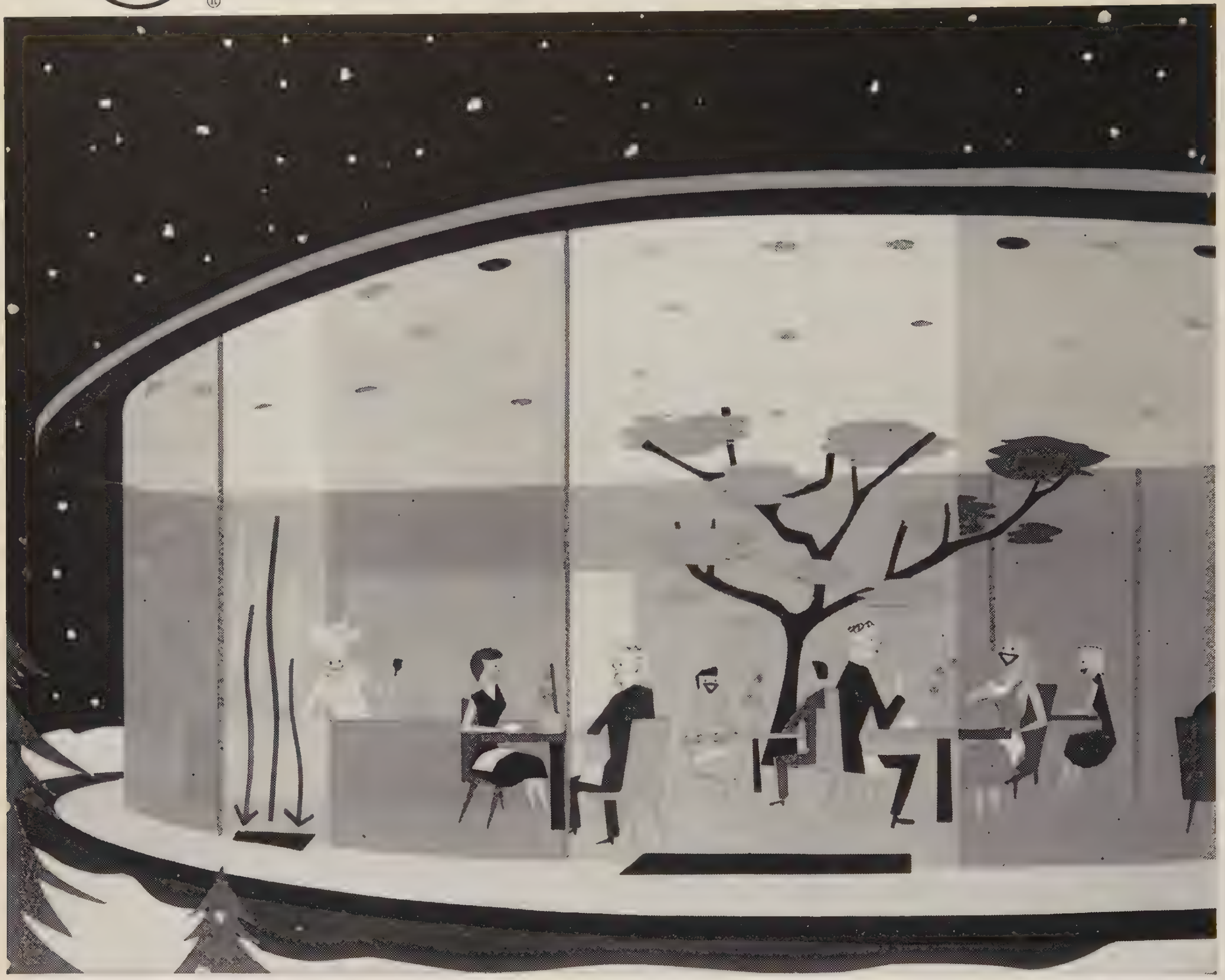
WAYNE COUNTY BUILDING
DETROIT
1895

JOHN SCOTT & CO.
ARCHITECTS



Manning Bros.

REDDY REPORT to architects



Nights are festive, dining under "stars" that are recessed and dimmer-controlled, multi-colored spotlights. Daytime drama, too—revolving floor carries diners on a round trip through a gardenland. Air curtain doors add to the effect, day or night.

New Horizons

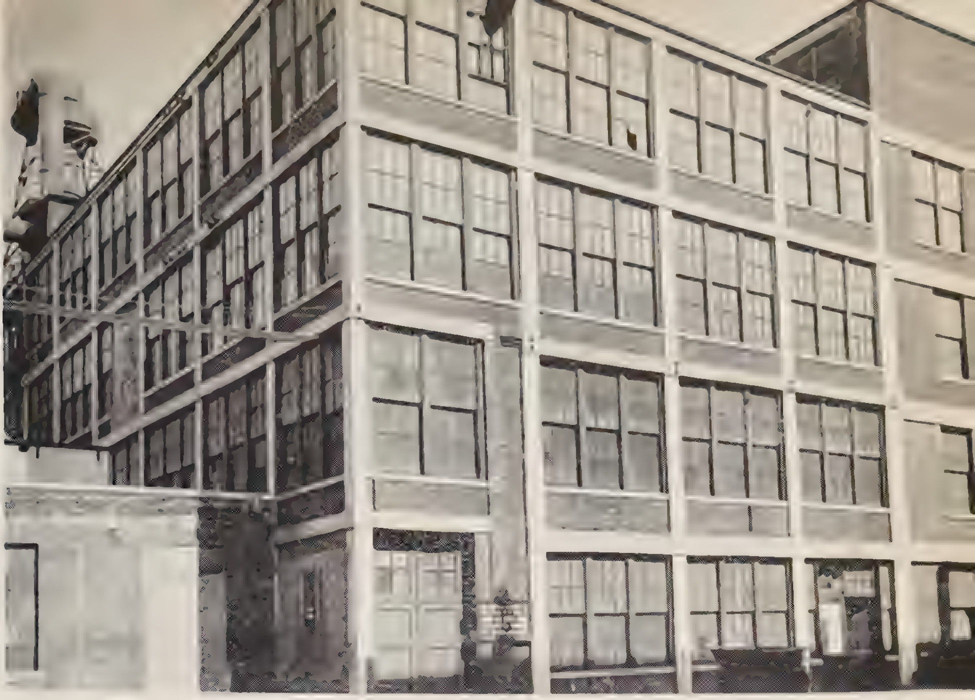
Use light as a building block to make customers out of passersby.

Fresh ideas in lighting can make your client's place of business a showcase that acts as a powerful magnet to draw attention, arouse interest and sell. That's why it pays to take advantage of the new ways to build with light—not tack it on as an afterthought. Light goes with the new decorative and structural plastics, glass and textured walls, today's use of vivid color.

Since effective lighting is a building block, so to speak, put it high on your list of "musts" when you design or modernize.

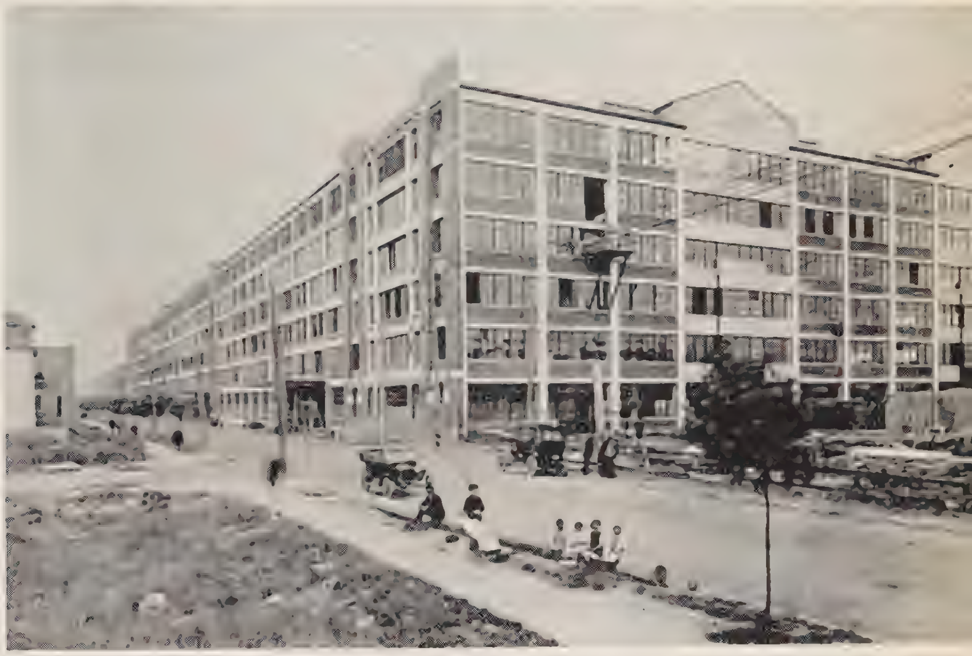
You can please clients by making lighting one of your basic design tools. Detroit Edison's Lighting Division will be happy to work with you to create new ideas in effective illumination.

DETROIT EDISON



J. McCaughey

PACKARD MOTOR CAR CO.
DETROIT
1905
ALBERT KAHN ASSOCIATED
ARCHITECTS & ENGINEERS, INC.
ARCHITECTS



FORD MOTOR COMPANY
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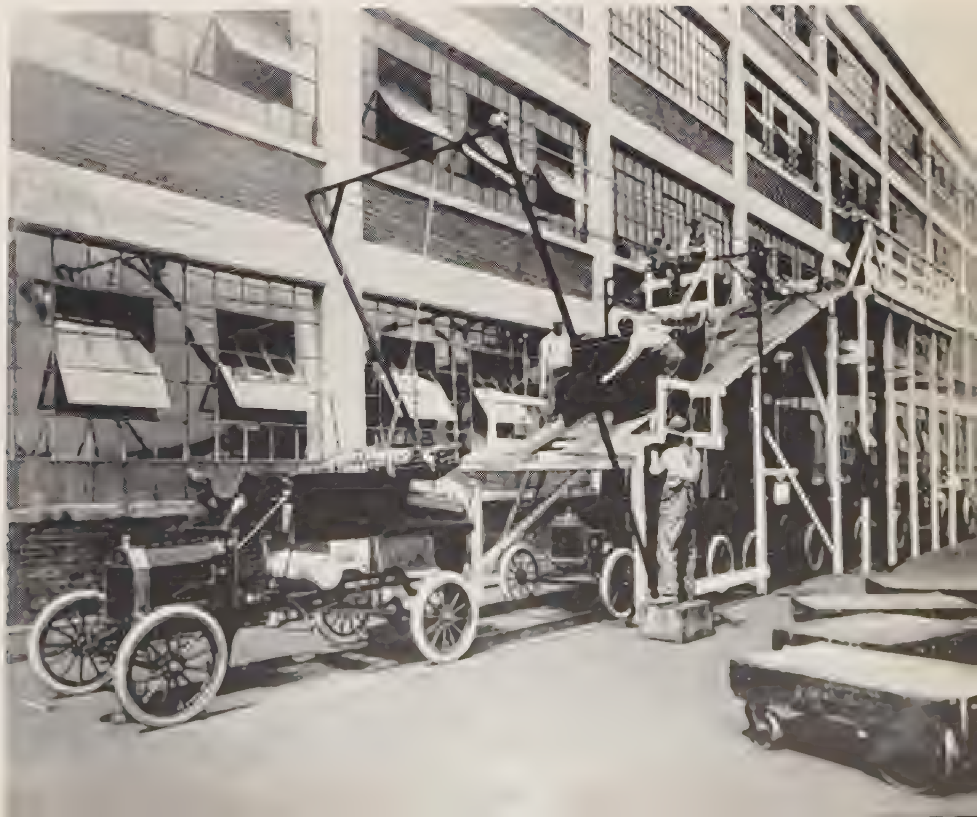

FORD MOTOR COMPANY
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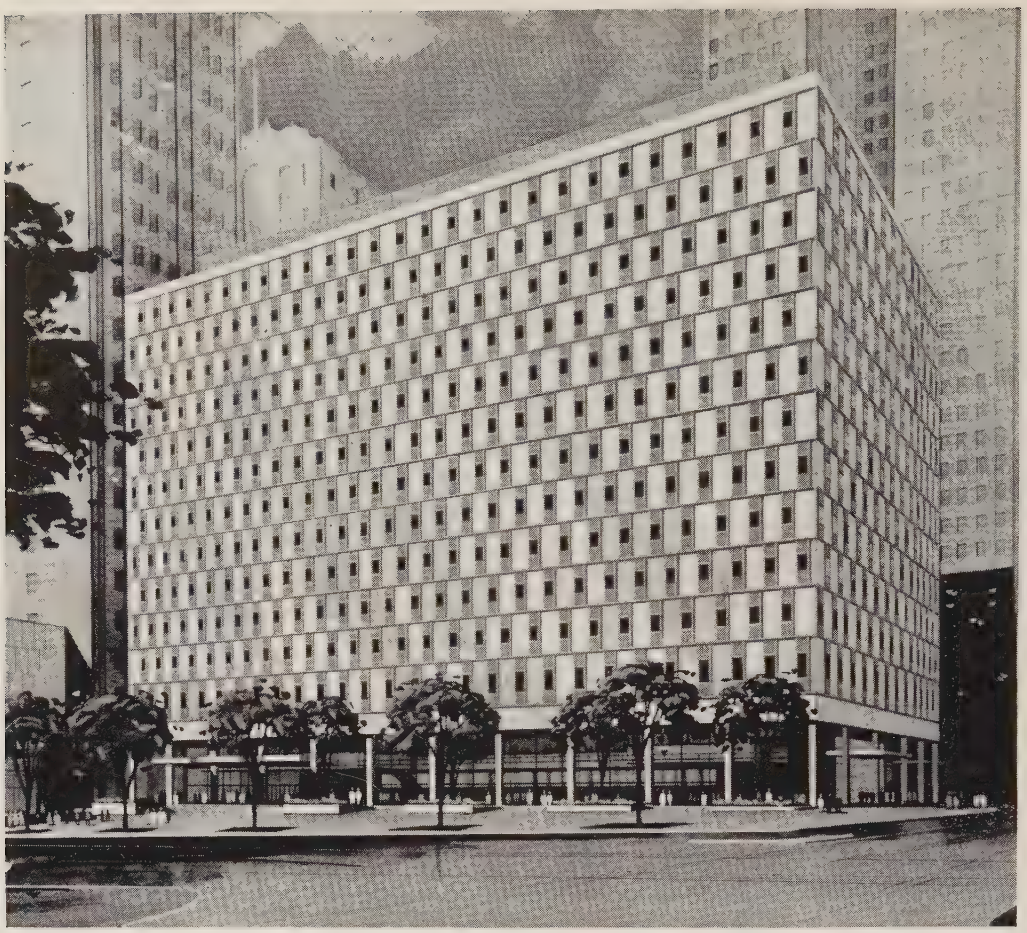

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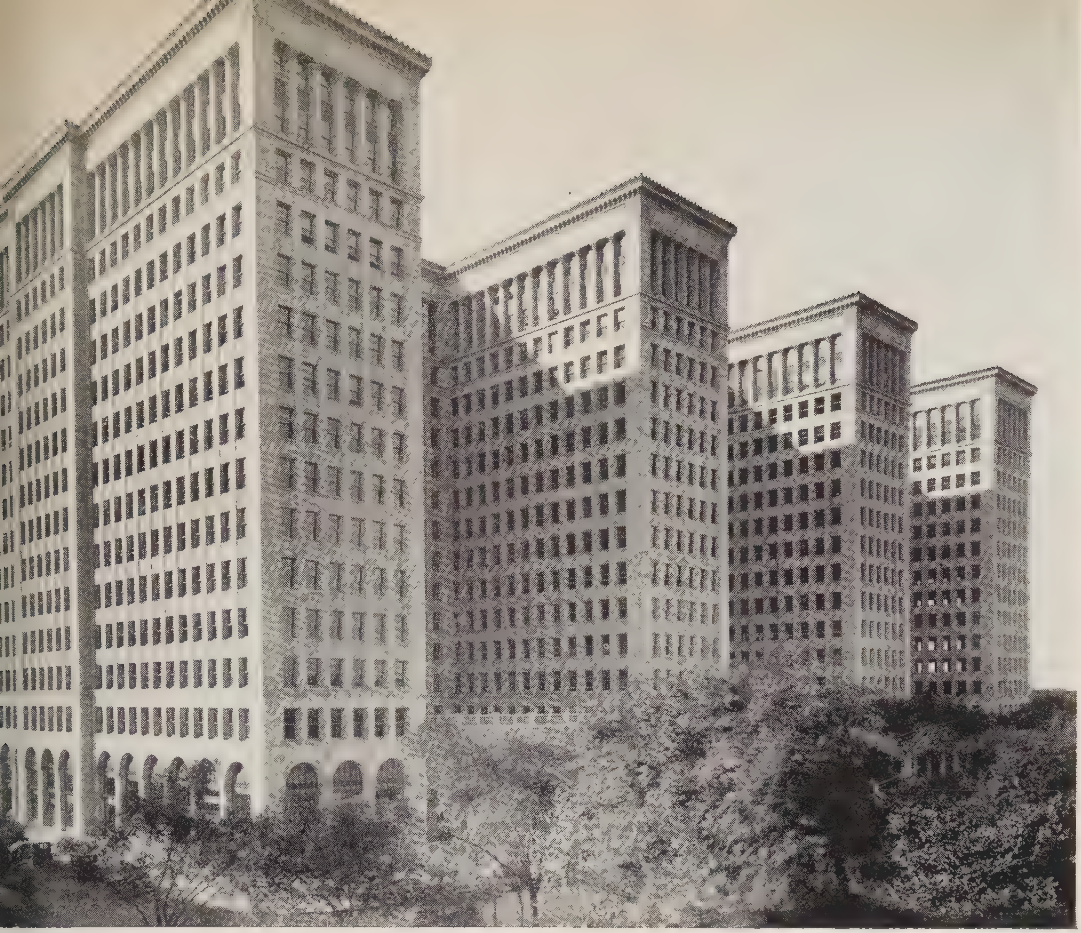

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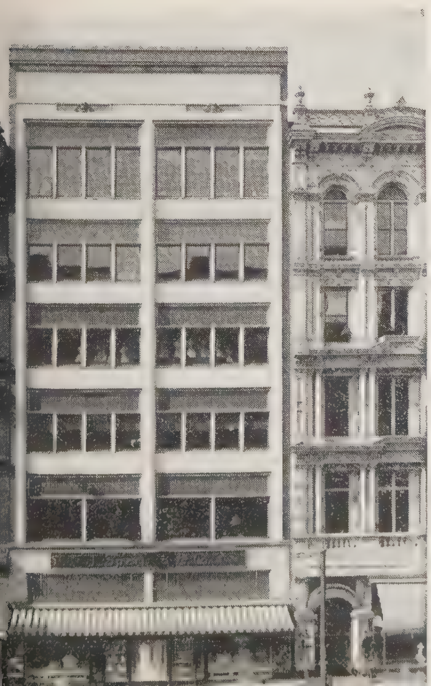

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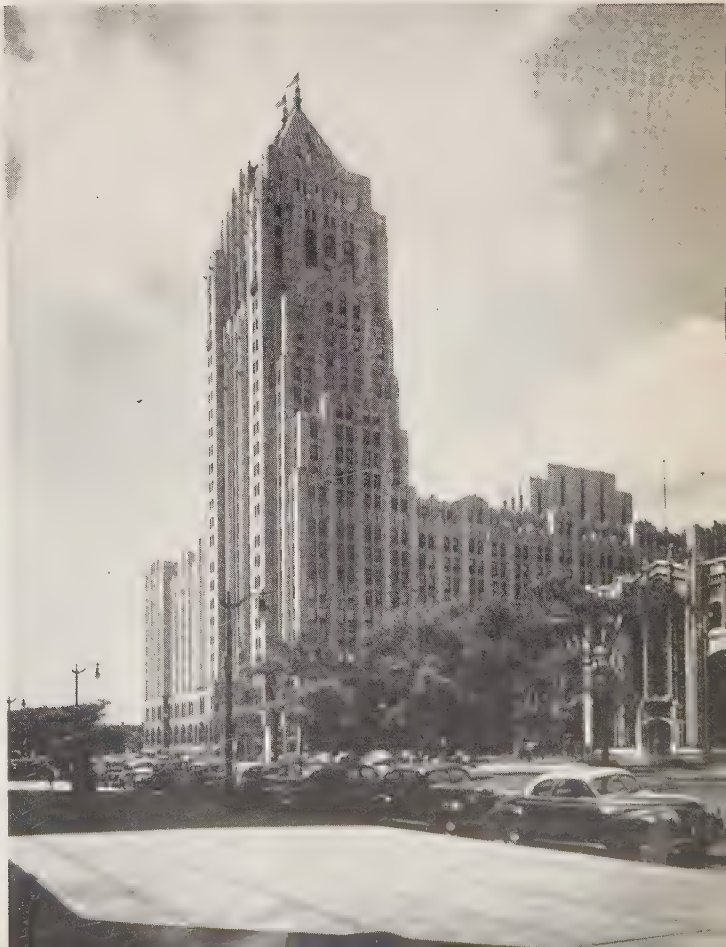

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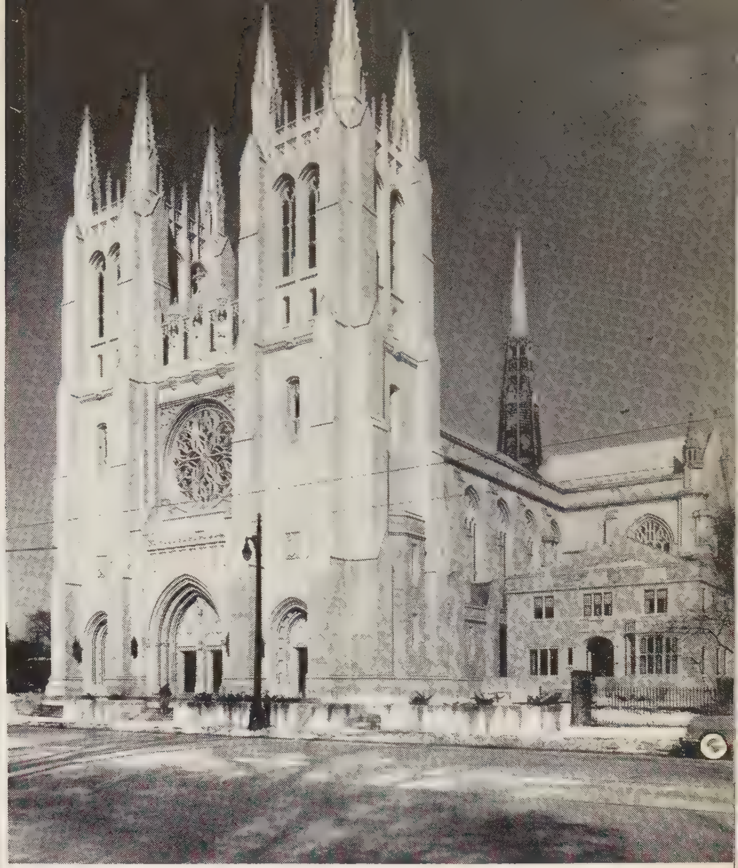
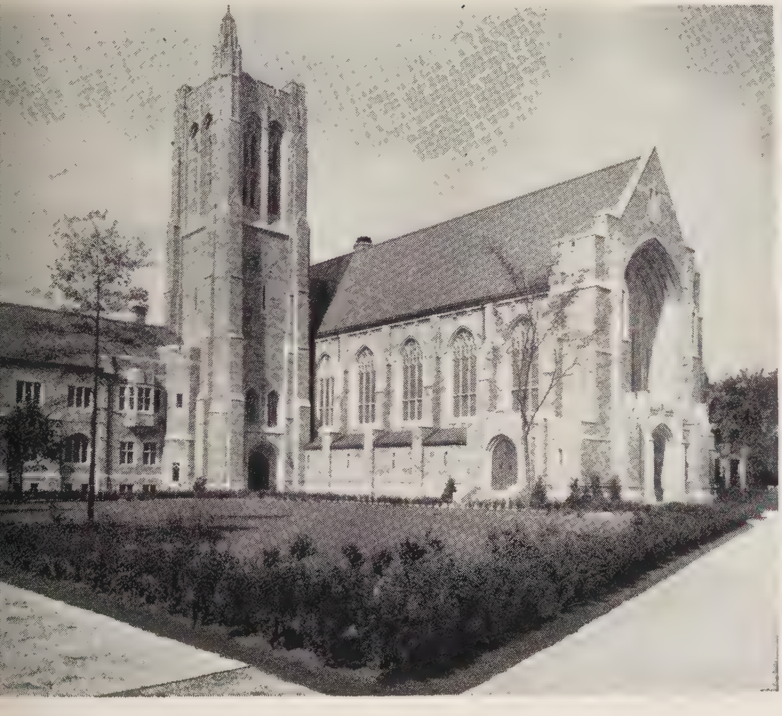
BLESSED SACRAMENT CATHEDRAL
DETROIT
1913
HENRY A. WALSH
ARCHITECT
TOWER ADDITION
1951
DIEHL & DIEHL
ARCHITECTS



Elmer L. Astleford



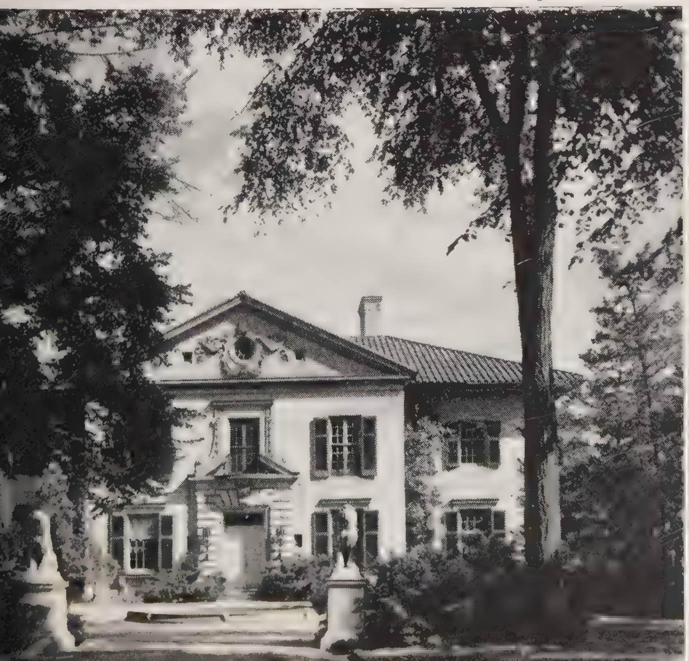
Thomas Ellison

LEFT:

JEFFERSON AVENUE
PRESBYTERIAN CHURCH
1924
SMITH, HINCHMAN & GRYLLS ASSOCIATES, INC.
ARCHITECTS

RUSSEL A. ALGER RESIDENCE
GROSSE POINTE
1910
CHARLES A. PLATT
ARCHITECT

Wayne Andrews



ALFRED G. WILSON RESIDENCE
ROCHESTER
1928
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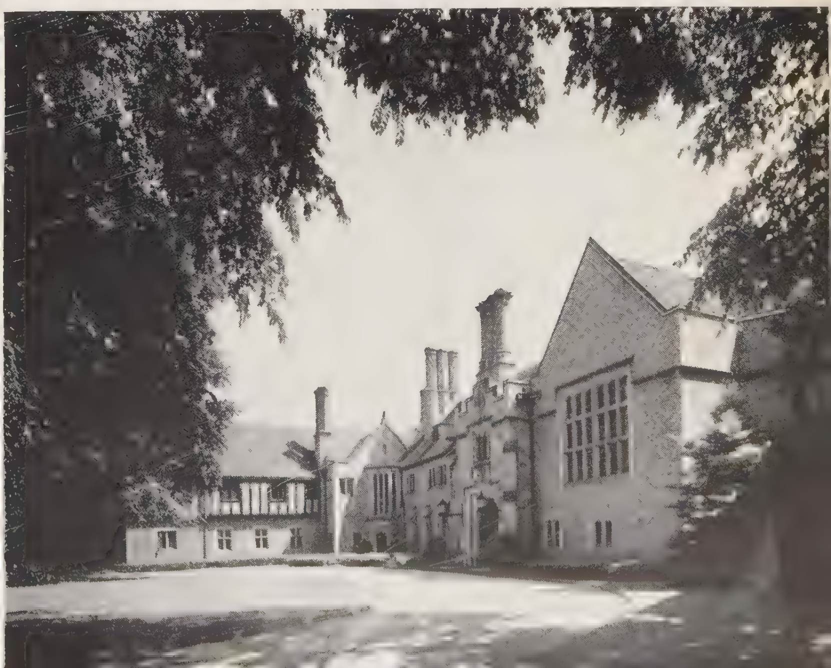
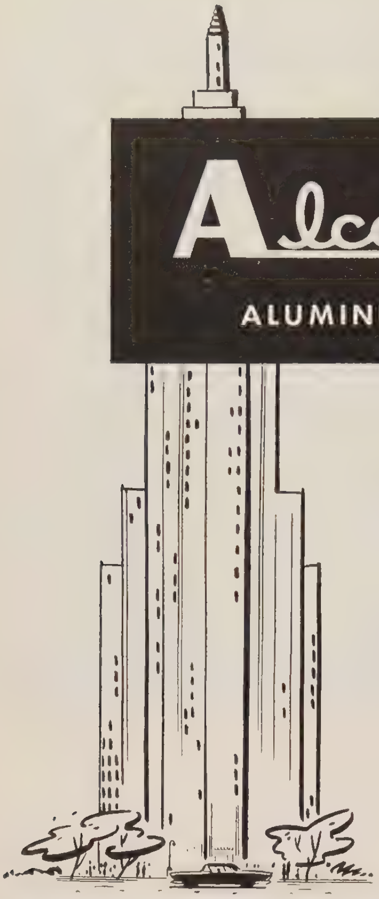
ARCHITECTS

Lens-Art





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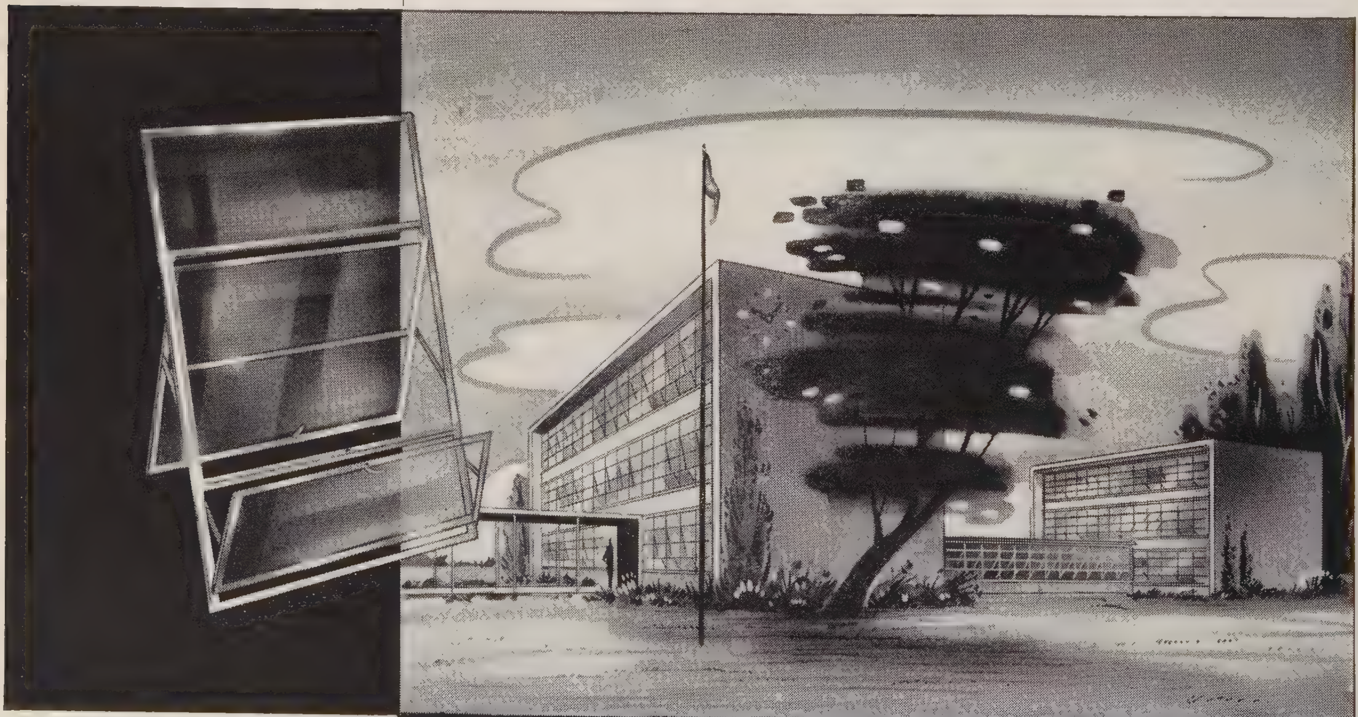

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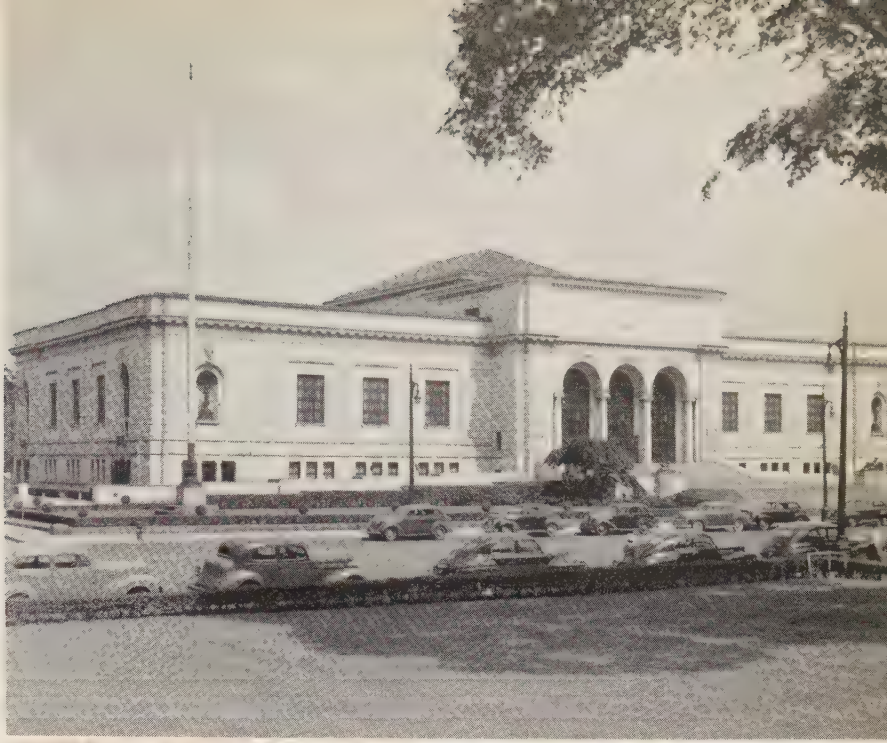

Slyvester Lucas

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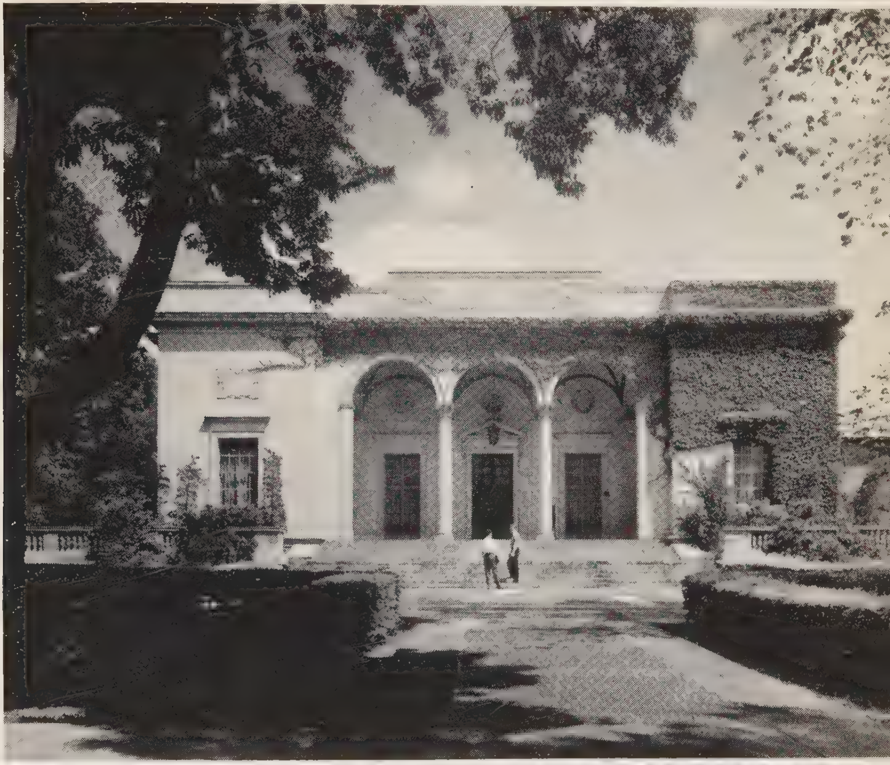
DETROIT
1922
PAUL CRET
ARCHITECT



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UNIVERSITY OF MICHIGAN
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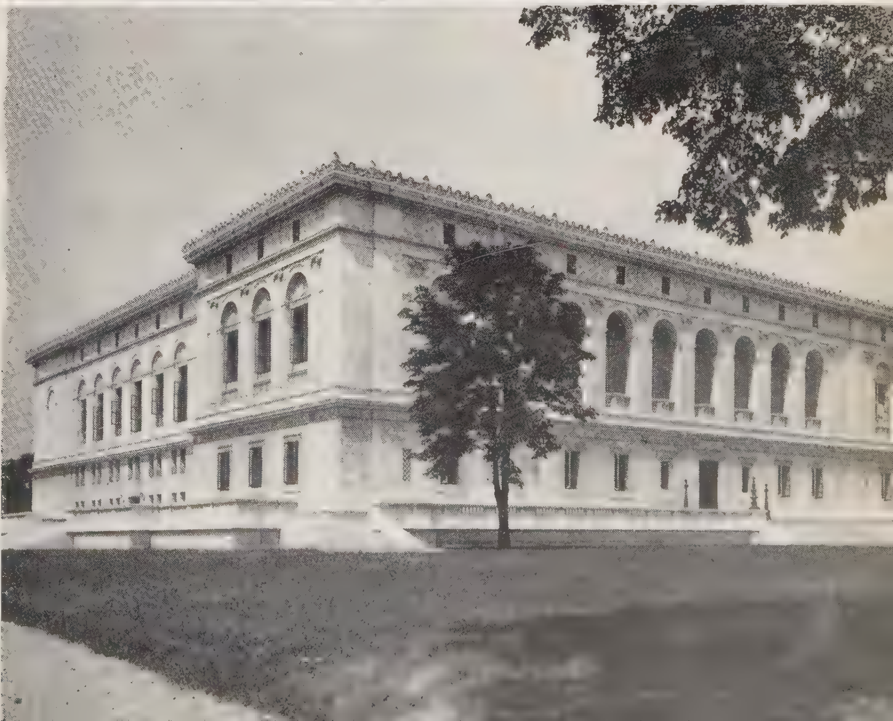

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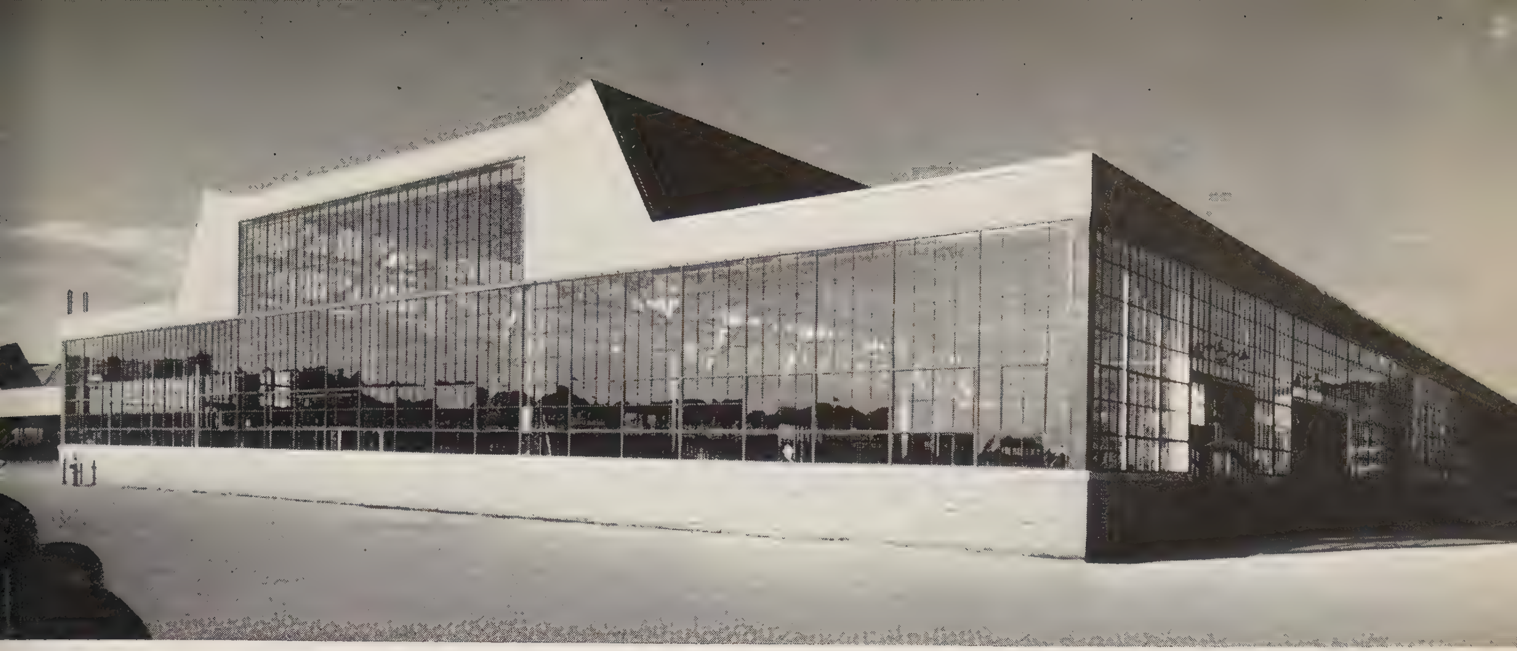

CHRYSLER CORPORATION, DODGE HALF-TON TRUCK PLANT, DETROIT, 1938

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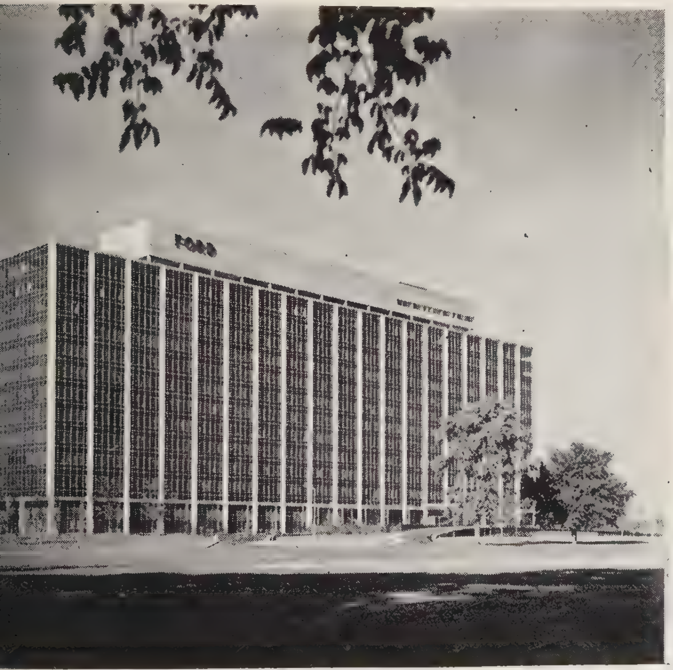
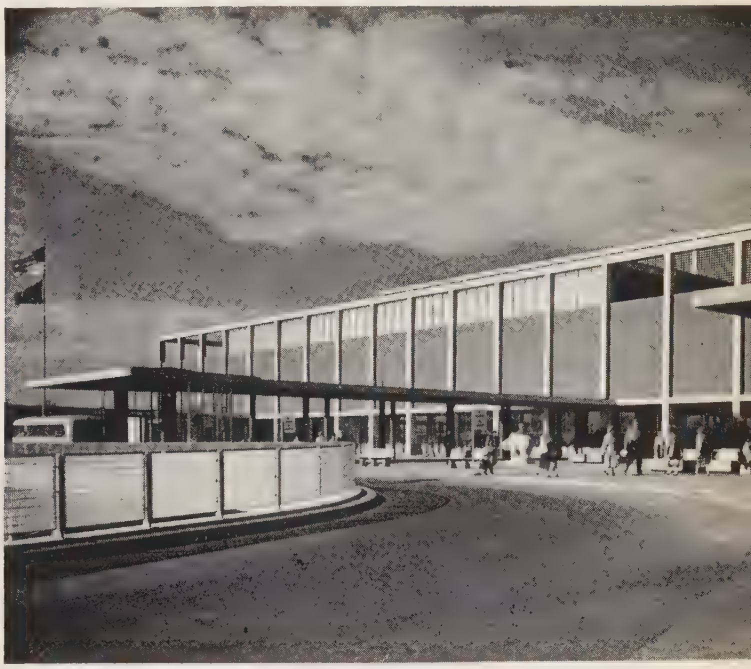


FORD MOTOR CENTRAL STAFF OFFICE BUILDING
DEARBORN, 1953

SKIDMORE OWINGS & MERRILL, ARCHITECTS



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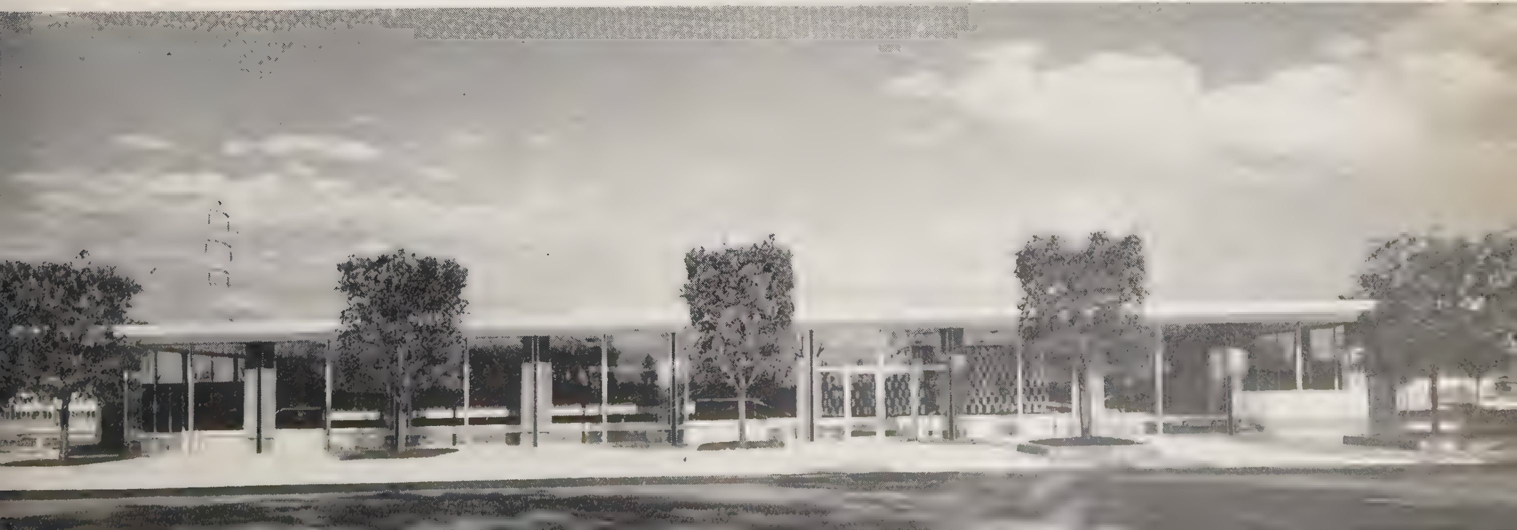

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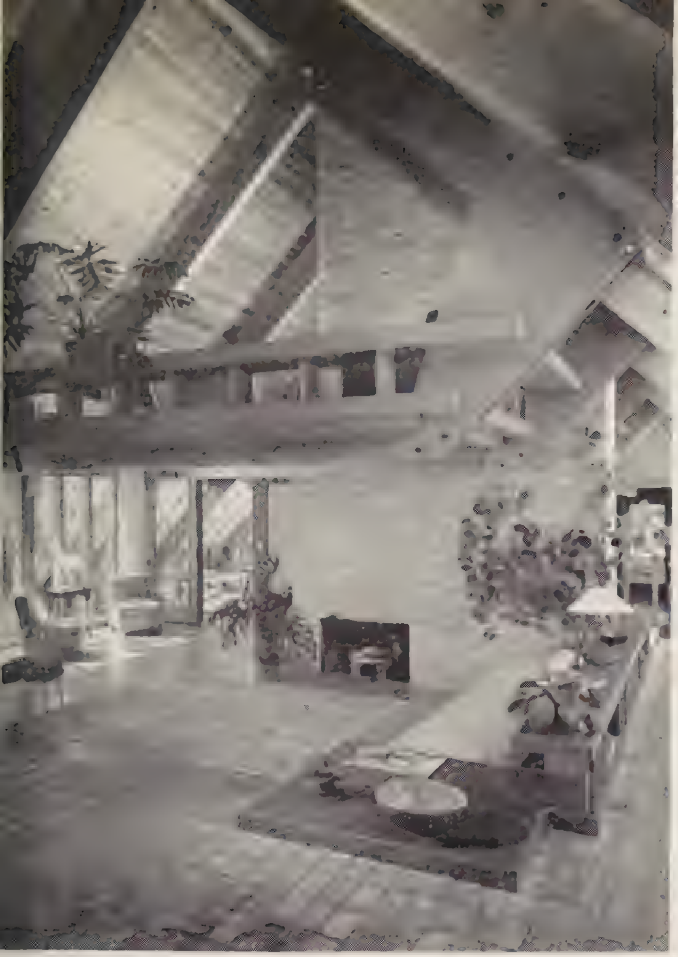
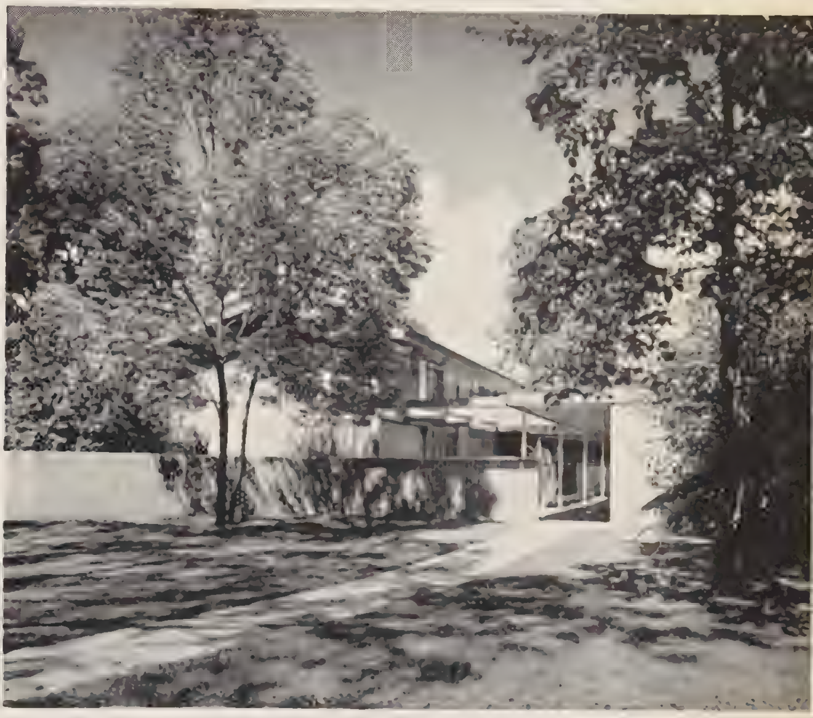


LEFT

JOSEPHINE ASHMUN RESIDENCE
MIDLAND
1951
ALDEN B. DOW, F.A.I.A.
ARCHITECT

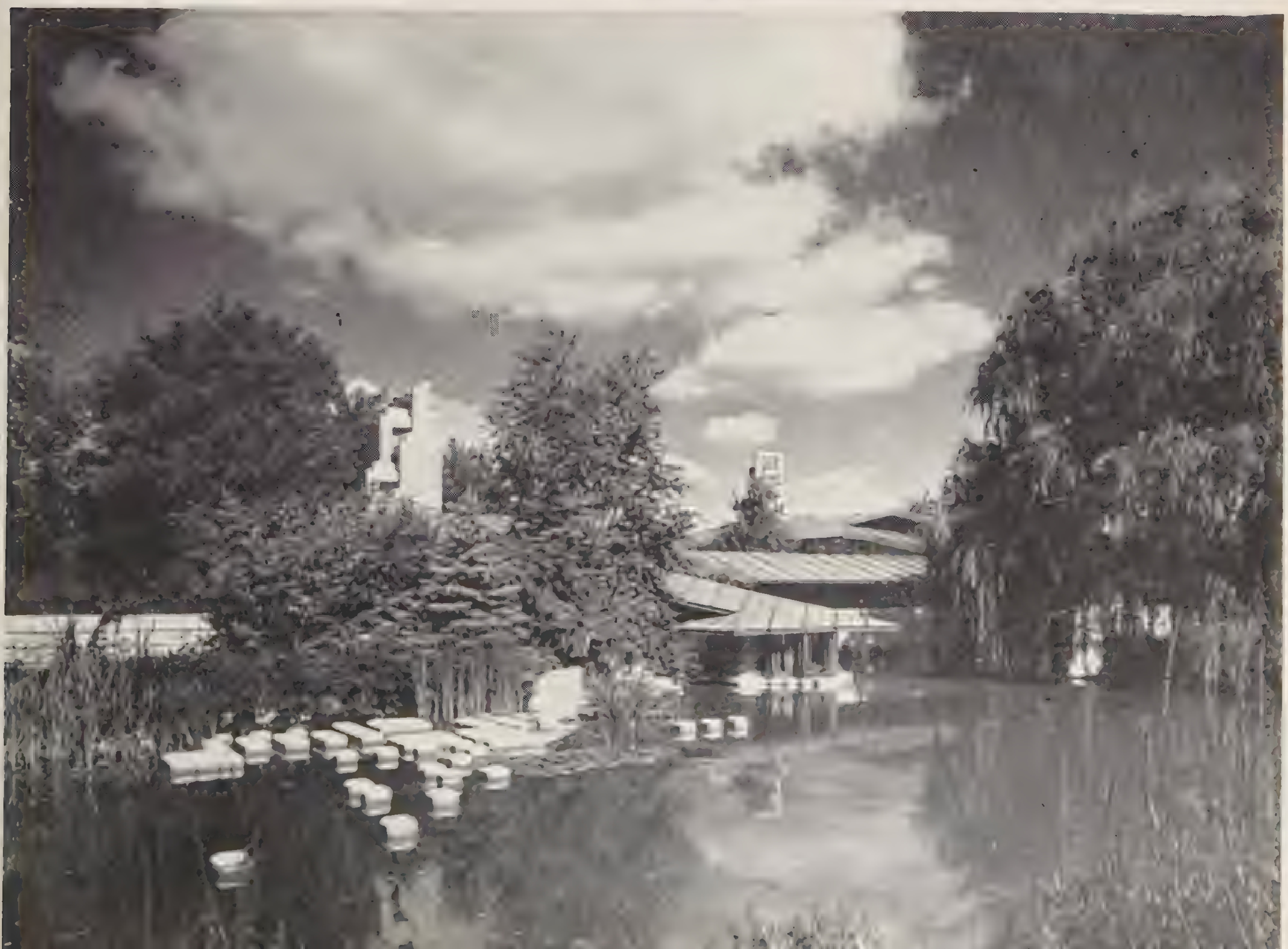
BELOW:

BROOKS BARRON RESIDENCE
DETROIT
1954
YAMASAKI, LEINWEBER & ASSOCIATES
ARCHITECTS



BELOW:

ALDEN B. DOW RESIDENCE & STUDIO
MIDLAND
1935
ALDEN B. DOW, F.A.I.A.
ARCHITECT



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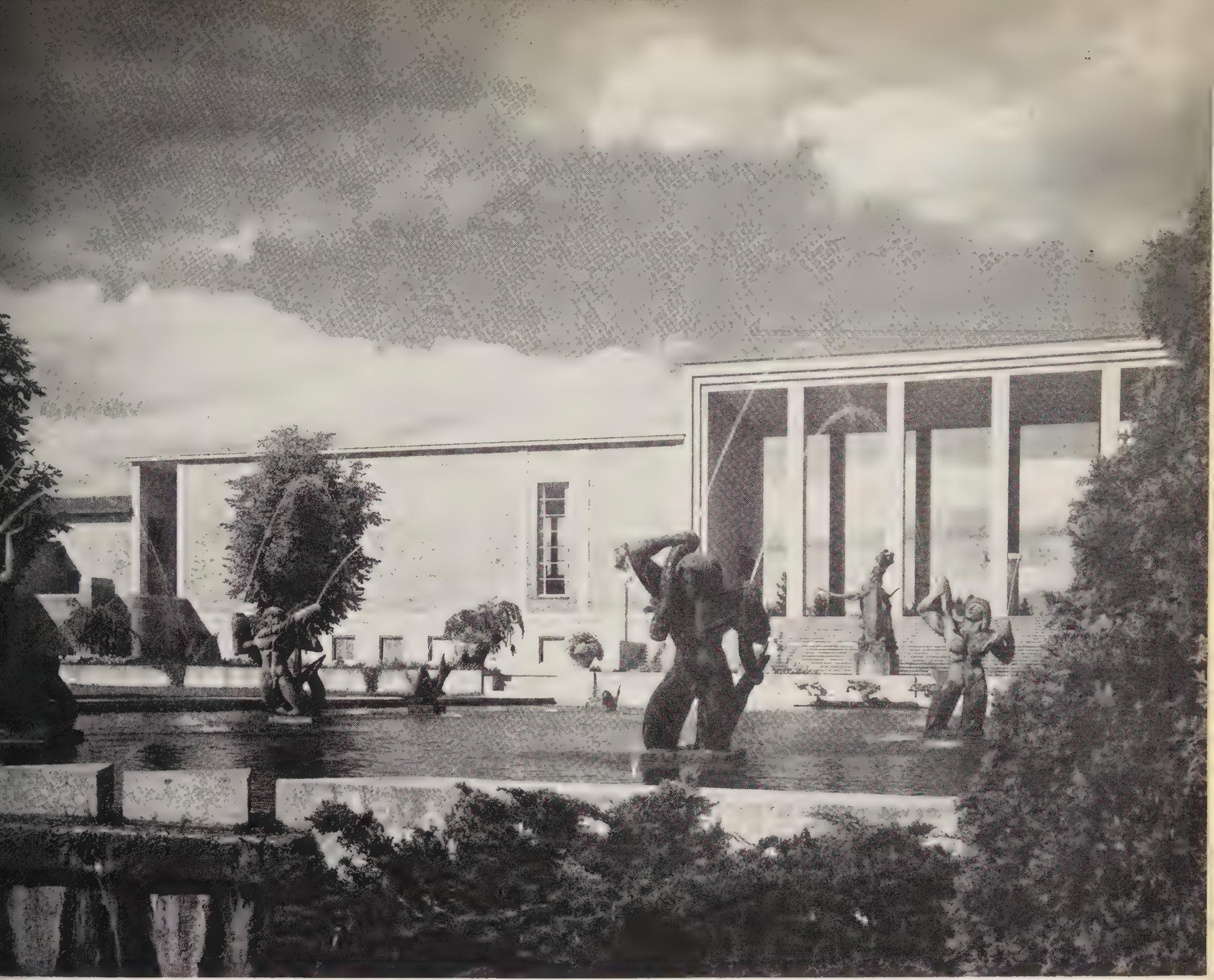

Hedrich-Blessing

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BLOOMFIELD HILLS
1940
ELIEL SAARINEN, ARCHITECT, CARL MILLES, SCULPTOR

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DETROIT
1950
SUREN PILAFIAN
ARCHITECT

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FLINT
1951
SWANSON ASSOCIATES, INC.
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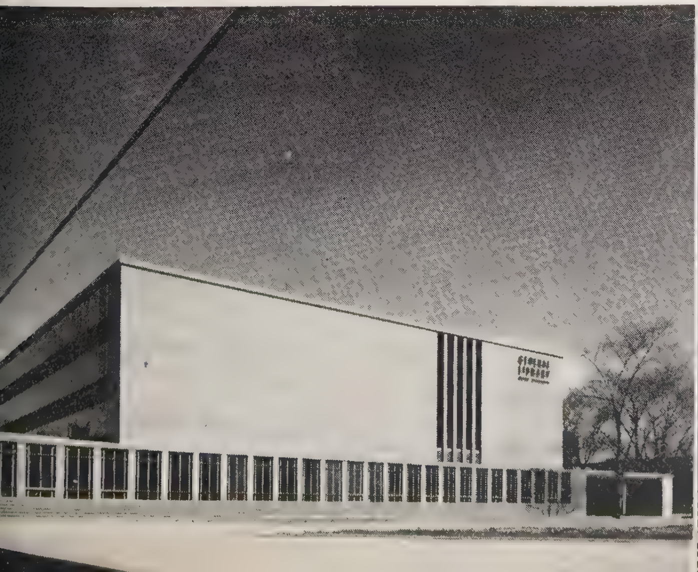
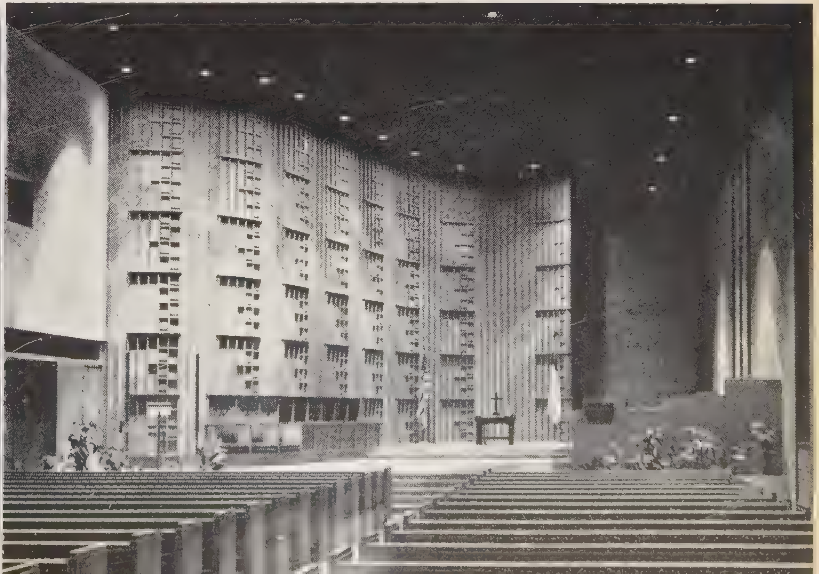
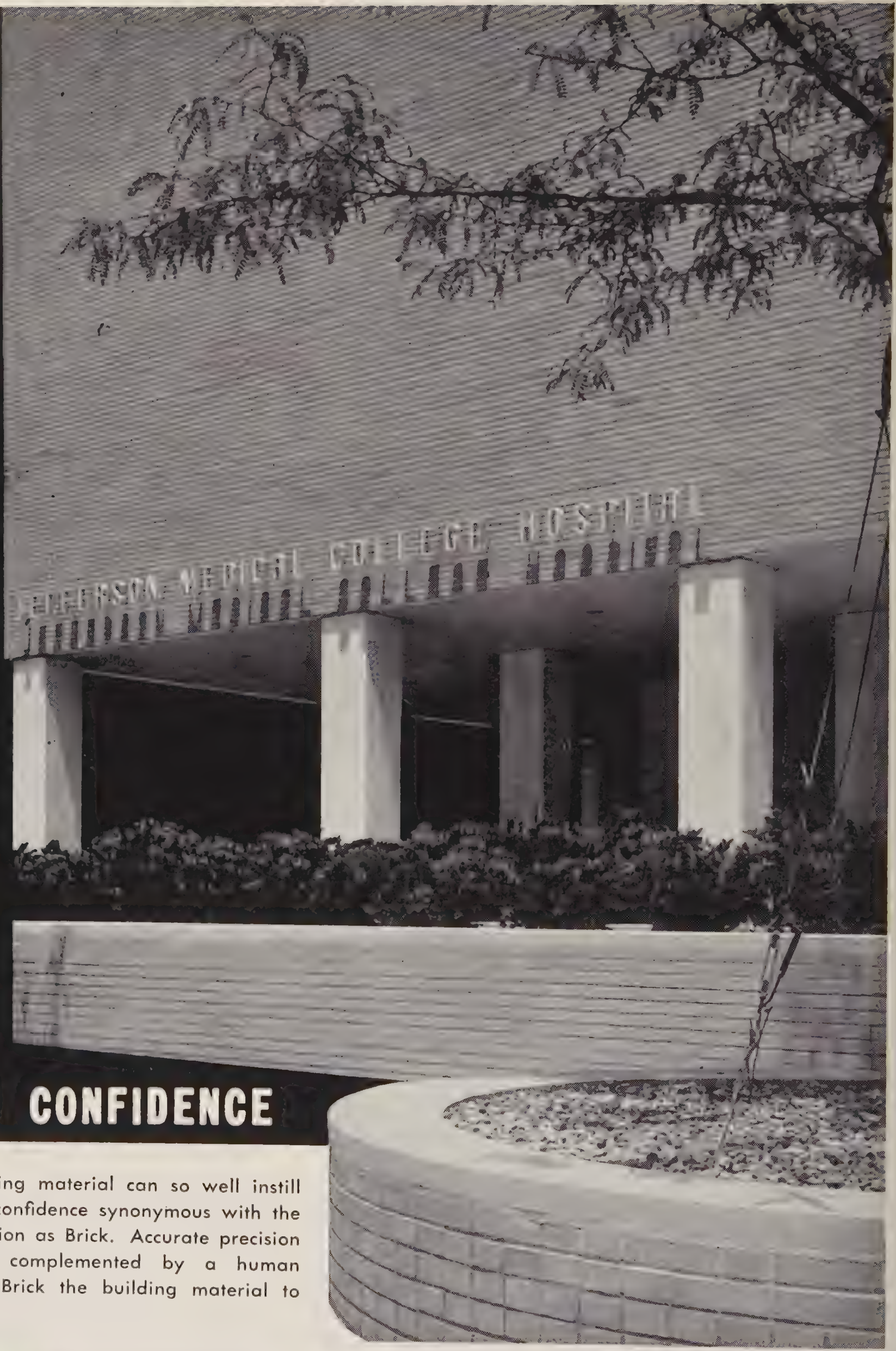


Richard Shirk





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AIA
CENTENNIAL

Program for Public Reception and Assembly

Henry and Edsel Ford Auditorium, Detroit, Wednesday, October 9, 1957

ONE HUNDRED YEARS OF MICHIGAN ARCHITECTURE

Opening of Centennial Commemorative Exhibition in lower lobby. Cutting of ribbon at 8:00 P. M. by Mrs. G. Mennen Williams

RECEPTION . . . . 8:00 to 9:00 P. M.

Music by Chamber Orchestra under direction of Norman A. Gifford

Selected movements from Nutcracker Suite	Tschaikovsky
Concerto in D	C. P. E. Bach
Po-Ling Ming-Toy Suite	Rudolf Friml
Nonet - opus 31	L. Spohr
Incidental music from Midsummer Night's Dream	Purcell
Sonata - opus 18	Richard Arnell
Overture — The Water Carrier	Cherubini
Divertimento	Walter Piston
Symphony	Vivaldi

CEREMONY . . . . in the auditorium, 9:00 P. M.

Introduction and explanation of exhibition and program by Professor Ralph W. Hammett, chairman of the centennial committee, Detroit Chapter, A. I. A.

THE RADIANT CITY . . . . . A study in architectonic choreography

"The Radiant City"

Music	Heitor Villa-Lobos
Choreography	Harriet Berg

Part I . . . . confusions and musings . . . . the searching for more order and beautiful surroundings

Part II . . . . building the city . . . . the interplay of individual uniqueness and group effort

Part III . . . . celebrating the city . . . . a new unity of beauty and order in which to work, to play, to live

"The Radiant City" was created especially for this reception and is performed by the Wayne State University Dance Workshop, Julia Sanford, Director.

Dancers:

Jacqueline Hunter
Connie Keyse
Phyllis McConnell
Donna Nutt
Clifford Doering
Edward Kaleta
Charles King
Jack Wiener

Staff for the dance:

Set Designer . . . . Tim Rocha

Stage Manager and Lighting Design . . . . Mel Daugherty

Design Consultant . . . . Ruth Adler Schnee

A NEW CENTURY BECKONS . . Richard Neutra, F.A.I.A.

Address on the architectural possibilities of the next 100 years

REVIEWING OF EXHIBITION . . Music by chamber orchestra

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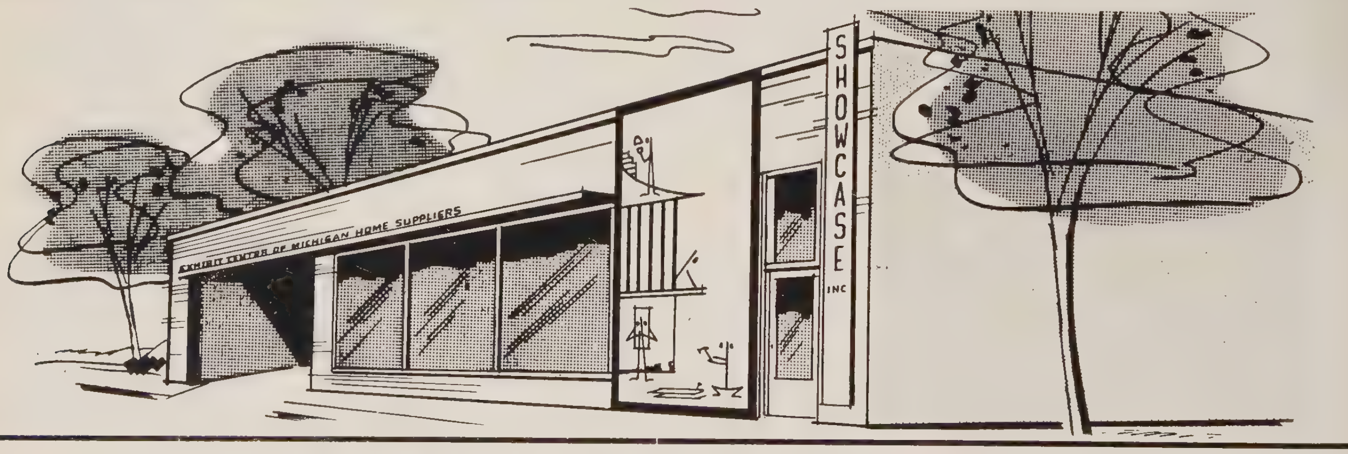
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SHOWCASE will open November 23. When you see the features we have designed especially for architects, we know you will want to make use of its services often. This will save your time, and that of your clients!

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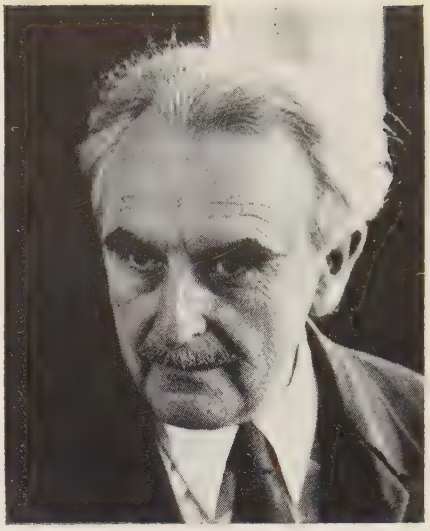
SHOWCASE, Inc.
SHOWCASE, Inc., 136 Brownell St., Birmingham, Mich.
Executive offices MIdwest 6-6900
312 E. Brown Street Birmingham, Michigan

There will be a special preview for architects on Friday evening, November 22 at the center. Why not ask your secretary to mark your calendar now?

New Century Architecture



RICHARD NEUTRA F.A.I.A.

Richard Neutra, F.A.I.A., one of the most famous architects in the world today, and perhaps the architects' greatest drawing cards as a speaker, will address the Public Assembly sponsored by the Detroit Chapter of The American Institute of Architects at Detroit's Henry and Edsel Ford Auditorium on the evening of Wednesday, October 9, marking the opening of the Exhibition, "One Hundred Years of Michigan Architecture," at the Auditorium, which continues through November 12, 1957.

Speaking in connection with the Chapter's celebration of the Institute's Centennial, Mr. Neutra will take for his subject, "A New Century Beckons." The lecture will be free and open to the public.

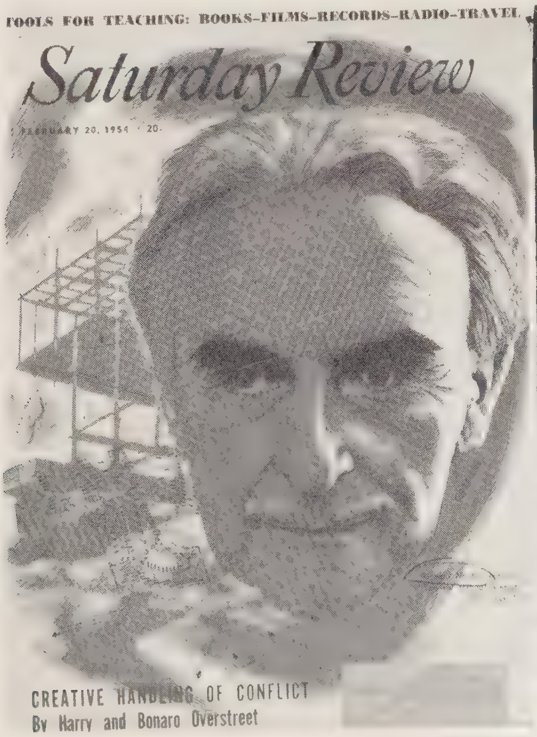
AN·INSTITUTE·OF·ARCHITECTS
1857 · 1957

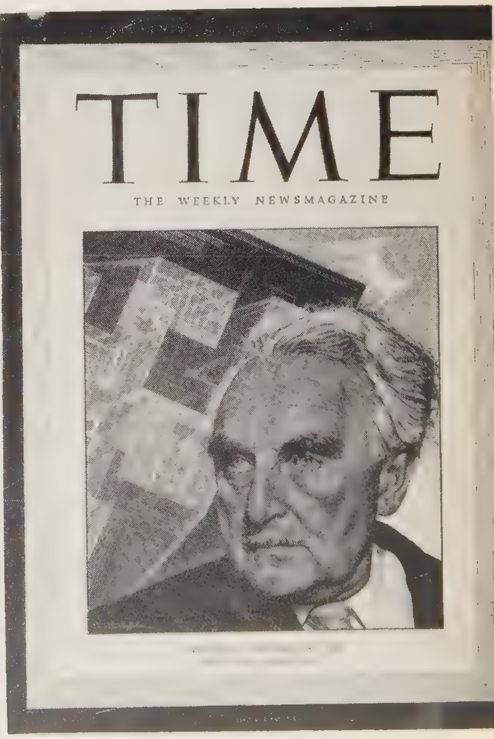
A·NEW·CENTURY·BECKONS

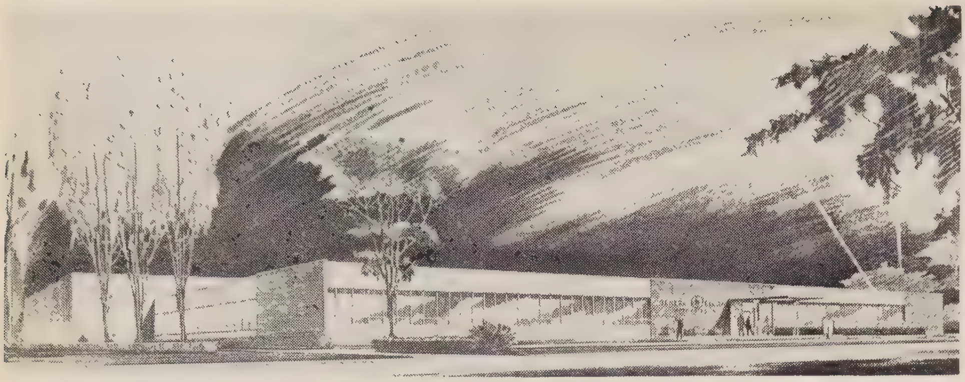
Mr. Neutra has been signally honored, here and abroad for some of the most distinguished architecture of our time. Publication about him and his work has appeared in the leading magazines, including Time, Newsweek, Saturday Review, Coronet and others. Many of them have been cover stories.

Of significance about Mr. Neutra's work is the fact that although he does some of the largest projects, he also designs many small houses. They are good modern—no "cow sheds."

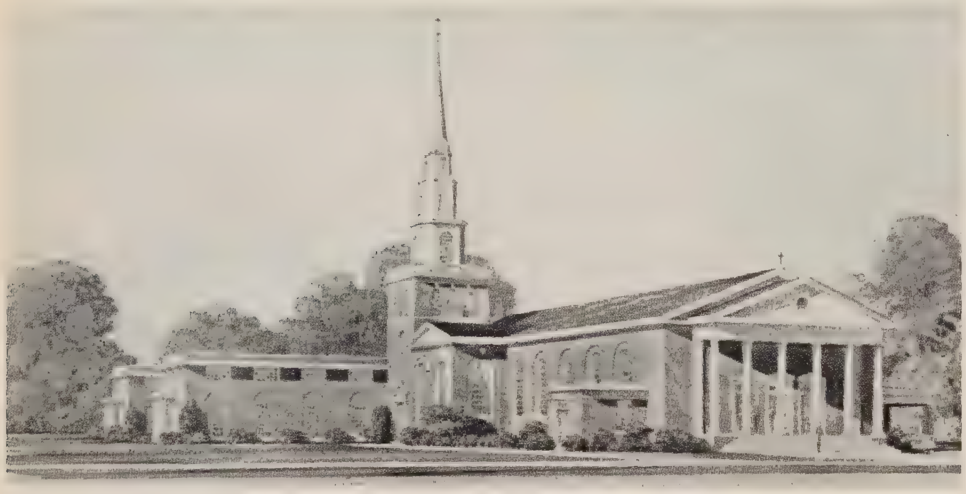
The imminent architect came to the United States in 1923 from Vienna and settled in Los Angeles, where he has fought for the recognition of that functional architecture which is sensitive to the living needs of home dwellers and the integrity and beauty of a dwelling that belongs to the site.


TOOLS FOR TEACHING: BOOKS–FILMS–RECORDS–RADIO–TRAVEL
Saturday Review
FEBRUARY 20, 1954 · 20
CREATIVE HANDLING OF CONFLICT
By Harry and Bonaro Overstreet

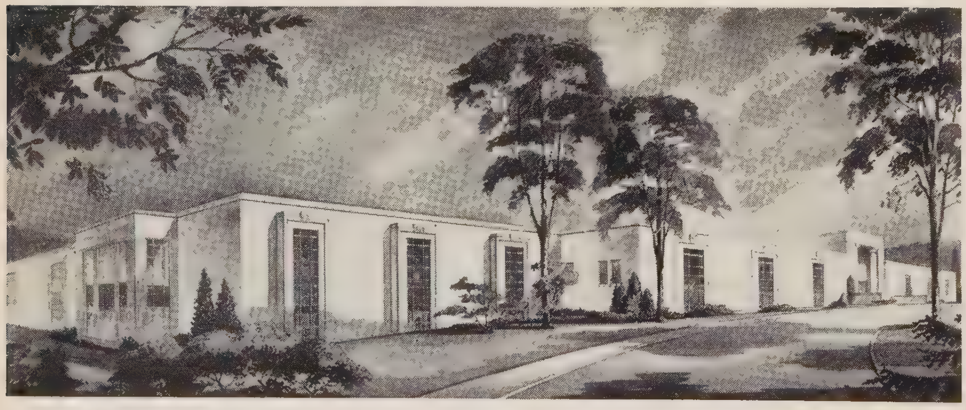

TIME
THE WEEKLY NEWSMAGAZINE



Warehouse—Office—Service Building
General Electric Appliance Company



New Zion Evangelical Lutheran Church
Ann Arbor



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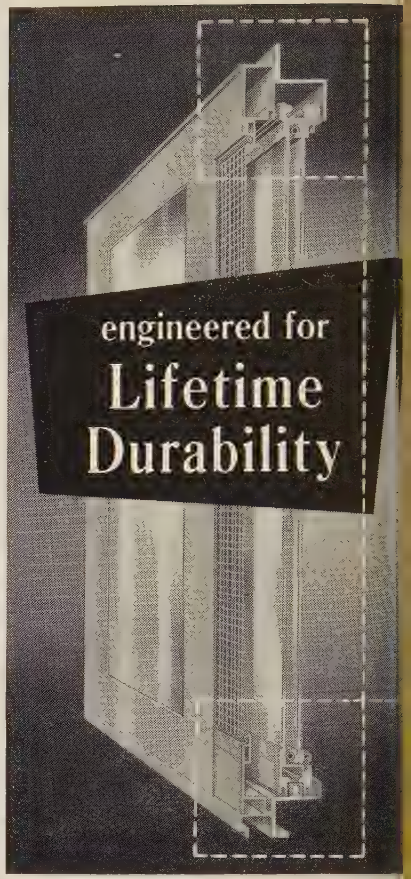

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YOU AND YOUR ARCHITECT

EDITOR'S NOTE: The following is a reprint of the brochure, "Organizing to Build," published by the Michigan Society of Architects in 1951. The booklet is now out of print and a committee is in the process of rewriting it for issuance in the near future. In the meantime copies of this reprint may be obtained from the Bulletin. The fee schedule, approved by the Detroit, Western Michigan and Saginaw Valley Chapters of The American Institute of Architects and by the Michigan Society of Architects, is not included in this reprint because it is in the process of revision.

FOREWORD

The purpose of this pamphlet is to outline the responsibilities of the principle in the design and construction of a typical building projejct. The intent is to define the duties of the owner, architect, and contractor and how they are combined to form a team for the construction of a building with a minimum of confusion and expense.

It is hoped that those who are contemplating a building project will be aided in understanding the relationship among owner, architect and contractor. Variations from these typical procedures for special cases may be discussed with the architect.

THE BUILDING PROGRAM

The design of a good building involves many considerations; among them are the size, both initially and ultimately, the cost, special problem from the use of the building, and its appearance. All of these must be carefully considered and logically programmed. This study requires time and patience. Professional help from an architect at this stage will be very helpful in starting the building projejct in the proper manner.

Let us consider a typical example:

A school board wishes to replace an overcrowded and obsolete school building. They should consider the projejct in relation to the immediate and future needs of the community and determine the capacity and element to be incorporated in the new unit. The site should be reviewed for size, location, and appropritness. Thus, a tentative program is established. Next the questions of room arrangements, structure, utilities, etc., arise. To properly consider these technical questions, the board should have professional advice and should retain the services of an architect.

Similar problems confront the owner in the construction of a store, a manufacturing plant, a home, or any other kind of structure. They may vary with the type of building, but best assurance for a successful building project is the selection of a qualified architect and the careful preparation of a proper building program.

THE ARCHITECT'S SERVICE

During the planning and construction phases of a building projejct, the Architect has a great variety of duties to perform for the owner. Usually he is assiste dby a team of technical experts. These may vary with the type of project, but in general they are based on the following:

1. Review the Owners program of requirements. The Architect has been trained to analyze program requirements. Ofte nhis new ideas may result in a new approach and a vastly improved program.
2. Prepare schematic studies, preliminary outline of construction, and approximate cost estimates. This requires many conferences with the owners and many plan studies to obtain a practical and economical scheme for t diiubehl.gnjj mmm mb scheme for the building. The architect's skillful planning may save space an dmake the building function well by arranging an orderly structure.
3. Prepare working drawings and specifications. These documents must show and fully describe the architectural, structural, mechanical and electrical components of a building to enable the contractors to estimate the cost and build them. They establish the building location, site work and the innumerable details of structural and mechanical work. Everything included in the construction contract must be clearly defined as to type and quality.
4. Aid in the award of contract. The form of proposals, contracts and other contract documents, which experience has proved satisfactory, are ordinarily included in the specifications. Bidders will submit proposals on a uniform basis for easy comparison. The architect will advise the owner on the qualifications of contractors and similar technical questions. The architect should not, howeven, undertake to advise the owner as to the legality of documents or the legal rights of owner or contractor.
5. During the construction operation, the architect makes large-scale drawing of details requiring further explanation an dchecks the manufacturer's shop drawings and samples for materials to be used on the project. Actual construction is inspected at periodic visits to the site. The architect endeavors to protect the owner from defects in the work of contractors, but he cannot guarantee the performance of contracts. If desired by the owner, a full-time field representative may be employed at a salary satisfactory to the owner and paid by him.
6. Requests for payments by the contractors are reviewed by the architect and, if acceptable, certified for payment by the owner. Requests for changes in the work are processed by the architect and recommended to the owner. The architect keeps an accounting of the funds expended on construction.

The control of the architect is very important in the success of any building project. The training and experience of the architect's team of exeprts provides the professional services which produce better buildings. Construction proceeds under the proper direction and often the competitive bidding and similar economies result in savings greater than the architect's fee.

SELECTING AN ARCHITECT

An architect is selected the same as any other professional man. Investigate. Talk to the owners of outstanding buildings, to the contractors who built them, and to those who are occupying them. Then interview architects whom you may have decided to contact and also those who may have inquired about your proposed building. Review and compare their educational qualifications and experience and satisfy yourself as to their ability to work harmoniously with owners and with reputable contractors. By this process you will eventually decide on your architect.

Next, you should talk to him about his services. Find out about his method of operating, when he can start and complete the plans and specifications and become as familiar as possible with his thinking about your particular problem.

Owners should not expect an architect to submit preliminary sketches before he has been definitely retained.

An owner is not acting in his own best interest if he permits gratuitous preliminary sketches to influence his selection of a narchitect. Production of properly studied preliminary drawings is costly. Architects cannot afford to make them gratuitously. Such sketches are usually attractive pictures submitted with the intention of getting the architectural contract signed. They do not reflect the competence of the architect to render the many other varied kinds of services which will be required as ehreinbefore outlined and are not alone a sufficient basis for making the selection.

In the case of certain important buildings where it may not be desirable to select an architect directly, the selection may be made by an architectural competition. Such competition should be conducted according to the architectural competition code procedure of The American Institute of Architects.

Finally, find out about the fee. The fees hereinafter scheduled are considered fair and reasonable. Owners must not be misled by the offering of or the implication from an architect that he can furnish proper services for a fee which would not enable him to devote adequate time to the job. Through years of experience the production costs of architectural and engineering services have been quite thoroughly explored and the schedule of fees hereinafter given is the recommended minimum for the kind of services an Architect is professionally obligated to furnish. Architects who propose lower fees, knowing full well that they will have to provide lesser services, mislead their clients and create disrespect for the profession.

Owners are reminded that inadequate fees can only result in poor or inadequate plans and specifications which cannot possibly serve as a basis for accurate estimating. The inevitable result is higher bids, for no contractor is knowingly going to submit a close proposal on work which is not clearly and completely defined. Inadequate attention to any of the other above-listed duties of the architect can prove equally costly to the owner. The little difference between a proper and a "cut-rate" architectural fee may prove to be a very costly saving.

THE ARCHITECT'S CONTRACT

The owner should always have a written agreement with his architect. It should describe the project fully, its location and other pertinent considerations. It should fully and definitely describe the services to be performed by the architect and the compensation to be paid for them.

The contract should also cover the owner's obligation to the architect. The owner should furnish and pay for complete and accurate information including, but not necessarily limited to, the following:

1. A complete statement of the functions of his building, the purposes for which it is to be used, the kind and sizes of its component parts and comment on special features, materials, building, equipment, etc. He should give the architect the benefit of all of his previous thinking about it and state definitely the amount he is able to invest in the project.
2. A survey of the site showing property lines, topography, streets, paving, location of all utilities such as sewer, water, gas and electric services, and full information as to rights, restrictions and easements.
3. Approval by zoning authorities for the land use which the owner intends to make.
4. Reliable soil data as may be required for the design of footings and other sub-surface structures.

THE ARCHITECT'S FEE

The compensation for architectural services naturally varies with the character and complexity of the project as this determines the amount of time required for each of his several services hereinbefore enumerated. For the following "Schedule of Recommended Minimum Fees," types of buildings having relatively similar plan production costs have been grouped together and the fees scheduled for different size structures in each group.

Types of Buildings:

Type A: Warehouses, manufacturing plants and similar structures.

Type B: Apartment buildings, housing projects, simpler types of office buildings, commercial and industrial buildings, and similar structures.

Type C: Schools, dormitories, hotels, clubs, hospitals, public buildings, theatres, churches, health centers, laboratories, clinics, the better class of shops and mercantile buildings, and similar structures.

Type D: Private residences.

SCHEDULE OF RECOMMENDED MINIMUM FEES

Dollar Cost of Project	Type of Building			
	A	B	C	D

NOTE: The Schedule of Fees has been omitted from this reprint because it is in the process of revision.

METHOD OF MAKING FEE PAYMENTS

Payments by the owner to the architect on account of his fee when based upon percentages of construction cost as in the preceding "Schedule of Recommended Minimum Fees," are customarily made as follows:

1. Upon completion of the preliminary services, being those hereinbefore described under "The Architect's Services," paragraph 2, a sum equal to twenty-five per cent (25%) of the total fee, computed upon a reasonable estimated cost.
   (A retainer fee at the time the architect is engaged is proper and may be requested by the architect.)
2. Upon completion of working drawings, being those hereinbefore described under "The Architect's Services," paragraph 3, (exclusively of supplementary details supplied during construction) and specifications, a sum sufficient to increase payments on the fee to seventy-five per cent (75%) of the total fee. This is computed on a reasonable cost estimated on such completed drawings and specifications, unless bona fide bids are available, in which case the latter shall form the basis for computation. (During the preparation of preliminary studies and working drawings and specifications it is proper that payments on account be made at monthly or other intervals, proportionate to the progress of the architect's work).
3. From time to time during the construction of the project and in proportion to the amount of service rendered by the architect, payments are made until the aggregate of all payments made on account equals the agreed total fee, recomputed on the basis of final cost of the work.
4. Payments to the architect on account of extra service, fall due from time to time as such extra service is rendered.
5. Should the construction of any work designed or specified by the architect under direction of the owner, or any part of such work, be abandoned or suspended or if subsequent alternates change the total cost of the work, the architect shall be paid proportionately in accordance with the terms above stated for all work done by him up to the time of such abandonment or suspension or prior to the acceptance of an alternate design.

ADDITIONAL SERVICES BY THE ARCHITECT

The preceding "Schedule of Recommended Minimum Fees" covers those services customarily rendered by an architect on an average job. Occasionally it is found necessary or desirable to change the extent of his services because of changed conditions or requirements which may include, but are not necessarily limited to, the following:

1. SEPARATE CONTRACTS: The Schedule applies only when all construction work is let under a single contract. This has been taken into consideration in establishing the Recommended Minimum Fees. Should the owner decide to have certain portions of the work executed under separate contracts, thereby increasing the architect's amount of service, expense and responsibility, the architect is entitled to addition remuneration.
2. EXTRA COSTS: Extra drafting or other expense incurred by the architect as a result of delinquency or insolvency of the owner or contractor or damage to the work by fire, earthquake, flood or other natural calamity, shall be equitably paid for by the owner in addition to any other compensation provided for under the Recommended Minimum Fees.
3. CHANGES IN ARCHITECT'S WORK: The architect shall be entitled to just

and equitable additional compensation from the owner

(a) If, at any time after approval of the preliminary documents, the owner shall require the architect to make any substantial change in the size or scope of the work, or require any change in plan, design or specifications which shall necessitate new sketches, working drawings or other documents, or substantial changes in existing documents prepared pursuant to instructions from the owner, or

(b) If, by reason of increases in building costs following the date of execution of the architect's contract or of completion of the preliminary drawings, the construction cost of the work has been materially increased above the estimated cost or appropriation, and the architect is required by the owner to prepare any new additional documents or to make any changes as noted in (a) above in order to reduce such construction costs.

4. SPECIAL TECHNICAL OR CONSULTING SERVICE: In some buildings special conditions require the employment of special technical and consulting service in excess of the services included under the Schedule of Recommended Minimum Fees. This special service must be approved by both owner and architect, and is to be paid for by the owner as an additional service.

5. OTHER SPECIAL SERVICES: An architect may be retained to perform special services for which the fee cannot be determined from the preceding sections. These may include plant layout and special studies of manufacturing operating procedure, appraisal work, consultation not connected with basic services, work incidental to erection of a pre-fabricated structure, service on juries of selection, court testimony or many other types of service. The fee for such special service should be agreed upon in advance on an equitable basis by the parties concerned.

6. TRANSPORTATION & LIVING COSTS: The architect, in addition to his regular Fee, is entitled to all costs of transportation and living in excess of those resulting from normal supervision and consultation incurred by him and his representatives in discharge of his duties connected with the work, to the cost of telegrams and long distance telephone calls made in the interest of the owner, and to the cost of blueprinting and mimeographing contract documents in excess of agreed-upon quantities.

7. EQUIPMENT, FURNISHINGS AND DECORATIONS: Where furniture and furnishings are purchased under the direction of the architect but are not designed by him, the architect's fee for such service shall be additional to his regular fee for the project. If the furniture, furnishings and decorations are designed by the architect the owner shall pay him a further additional fee in proportion to the service rendered.

8. MODELS AND ILLUSTRATIVE DRAWINGS: If the architect is required by the owner to furnish three-dimensional models of the project or any of its details, or perspective drawings in black and white or color in excess of such as the architect may voluntarily submit the additional cost of such service shall be borne by the owner.

9. ASSOCIATION OF ARCHITECTS: The association of two or more architectural offices on a single project sometimes develops increased expenses. If this results from the demand or desire of the owner he should recognize the increased production cost and adjust the fee upward accordingly.

10. QUANTITATIVE SURVEY: The cost of a quantitative take-off of materials and labor is to be paid for by the owner as an additional service.

OTHER METHODS OF DETERMINING FEES

While the usual method of establishing the amount of an architect's fee is as a percentage of the amount of the construction contract, or contracts as in the preceding "Schedule of Recommended Minimum Fees," fees may also be determined on one of the following bases:

1. FIXED FEE: The architect is reimbursed the total of his direct expenses and an appropriate amount of overhead plus either an agreed percentage of these total production costs or an agreed fixed sum for the architect's services (usually not less than 25% of the applicable percentage rate as determined by the "Schedule of Recommended Minimum Fees.")

2. PAYROLL BASIS: The charge is the actual payroll of the architect's employees engaged on the project plus a percentage of the payroll cost for overhead and profit. This percentage normally is between 100% and 150%.

3. LUMP SUM: The fee is a sum not subject to change because of variations in cost. This form is equitable only when both the extent of the project and scope of services can be definitely established.

4. PER DIEM RATE: Charges for consultations, opinions, and reports may vary from $50.00 per day upward, travel time included. Travel costs and other similar expenses are proper additional charges.

PARTIAL SERVICES BY THE ARCHITECT

If a project is abandoned, if the architect's contract is terminated, or if for any other reason less than complete normal services are rendered, the architect is to be paid that percentage of his normal fee corresponding to the percentage of service rendered.

THE CONTRACTOR AND THE CONSTRUCTION CONTRACT

After the architect has completed the plans and specifications the owner may choose to direct him as to the procurement of proposals. In the case of publicly owned projects bidding is generally unrestricted and the award made to the lowest responsible bidder. If the building is privately owned, the owner may desire to have it built by a contractor whom he selects, or he may want competitive bidding between a limited number of selected contractors. The architect should be consulted regarding such matters but, generally, he will proceed in compliance with the owner's desires as he should have no material interest in who gets the contract. The owner should, however, accept his advice as to the competence of the bidder and his ability to build the project.

The Standard Form of Contract of The American Institute of Architects, modified as may be required to fit the particular project, is usually acceptable to all contracting parties. Architects should not undertake to advise clients as to their legal rights or duties.

As soon as the contract is signed the building team is complete and actual construction can begin.

THE COMPLETED BUILDING

A completed building stands as a result of the contributions of owner, architect and contractor. The vision of the owner has been interpreted by the architect and given substance by the contractor. If the projejct has been well handled it will offer a great potential to the owner. It will serve as a continuing measure of good public relations, it may improve the moral and working efficiency of an institution, it may increase sales for a commercial operation. It may aid in making the community a better place in which to live.

The building operations are a series of complex details. For a successful building, great responsibility rests on the architect and his assistants for the general design and the details of construction. One of the most important decisions of the owner is the selection of a qualified and competant architect.

* * *

There may be variations in the typical procedures described herein, especially in the actual construction operations. It is inadvisable to undertake to treat possible departures from standard practices in this booklet. Special cases should be discussed with your architect who will make recommendations.

Selecting An Architect

Planning, designing and supervision is of such importance to the success of a school building or any other project that a client's best interests can be served only by the wise selection of his Architect.

It can be stated that the success of a building project rests with many people, one of the most important of whom is the Architect.

The selection of a school Architect is as important and as difficult as the selection of a superintendent or a competent supervisor or principal.

I would hazard a guess that more architects have been engaged because of their being good fellows than through careful and critical examination of professional ability as related to specific building problems.

The client must bear a good share of the blame for this unfortunate situation if it has been his practice to shop for architectural services.

Actually, the real problem lies in part, in the fact that few administrators have occasion in their day-to-day contacts to know what an Architect actually does and what his true status is in the overall program. Take the school building as a typical example:

In the constant concern with everyday problems, some often overlook the aesthetic importance of good school facilities and their influence upon our communities. They do not adequately concern themselves with the educational tools and their great influence upon our children during the formative period of their development as good citizens. It is important that these facilities or tools be thoughtfully and patiently designed.

What then, should one look for in selecting an Architect? What guides do you have, and what problems are involved?

Exactly what should you expect of an Architect?

To briefly state the Architect's position in school plan and planning, it can be said that he is the person whose position is midway between the school planning committee and the contractor, yet his work spans the entire process.

It is his job to take your educational requirements, analyze them, determine the problems, then offer a solution in the form of a design.

This design when approved by you is expressed in working drawings and specifications which form the basis for an actual contract, with a contractor to construct your building.

The Architect then supervises your construction and keeps records and accounts through the building process.

This is, of course, an over-simplification of any Architect's position restated merely for orientation so that we can proceed with examining the problem of selecting an Architect.

In order to make the selection as objective as possible, it has been found most satisfactory to have all applications submitted to the superintendent of

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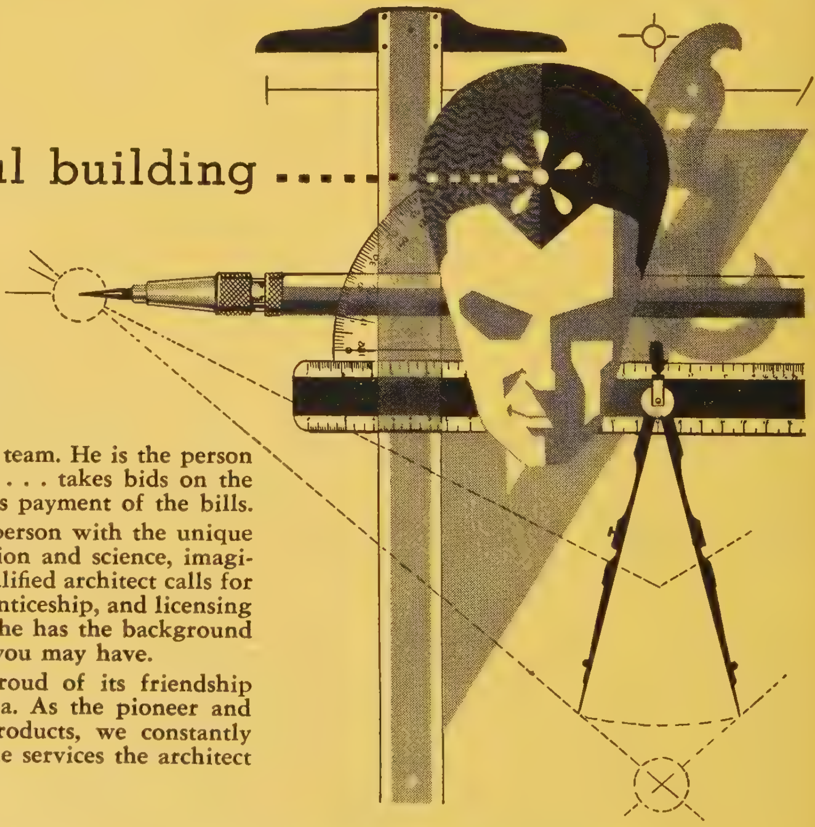

CONSULT an ARCHITECT

The architect is the captain of your building team. He is the person who draws the plans . . . specifies materials . . . takes bids on the job . . . supervises construction and approves payment of the bills.

An architect is an artist — a creator — a person with the unique ability to combine art and business, inspiration and science, imagination and sound judgment. To become a qualified architect calls for 10 or more years of intensive study and apprenticeship, and licensing by the state in which he practices. In short, he has the background and ability to solve whatever type problem you may have.

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schools and reviewed by him with a subsequent report to the board of education.

It would be well at this point to remind boards of education that superintendents of schools are engaged by them to act as the board's chief executive officer.

Superintendents are professional administrators and should be the ones to receive applications, make recommedations, manage or direct surveys: in general, manage the building operation for the board of education.

Now—what to look for in selecting an Architect.

HIS ABILITIES

1. Does he know his business? Has he had adequate experience in the field of school architecture? Is he thoroughly competent and qualified to give the services which only an architect can give? Is he a leader in his profession?

2. Does he have designing ability? Does he have special ability in designing the type of building desired?

3. Does he combine with the qualifications of an architect, the abilities of an engineer? Will he plan a building which is sound and enduring in every particular? Are the buildings which he has erected highly satisfactory from the standpoint of safety, sanitation, heating, ventilating and lighting? If he is not himself a trained engineer, has he associates who can render first-class engineering service, who will determine foundation requirements accurately, who will compute stresses and strains correctly and prescribe requirements as to structure and materials for carrying maximal loads, who will design adequate systems of heating, ventilating and lighting in all of their details; and who will prescribe plumbing and sanitary requirements which will prove satisfactory?

4. Does he possess a sense of the esthetic and the artistic to a high degree? Do the buildings he has designed reveal beauty, beauty both in their external and internal features?

5. Has he a good sense of economy? Does he know where to economize? Does he appreciate the fact that utility is the first consideration and economy second? Has he the ability to prepare designs calling for materials which will require the least outlay for maintenance?

Is he economical, but not to the point that durability is sacrificed or that resulting maintenance costs are made unusually high ?

6. Is he a specification writer of the highest rank? Are his specifications clear and free from ambiguity? Is every unit of construction and installation so carefully detailed as to prevent loopholes resulting in controversities? Will they reduce to a minimum the possibilities of careless and inferior workmanship, unmatched colors, substitutions of inferior material or equipment, and omissions, and protect the board against the payment of large bills for extras? Will the penalties exacted of contractors act as an effective deterrent to the "cutting of corners"? Are the architect's specifications open, or are they closed to all but manufacturers and suppliers who sell a particular brand of product or manufactured article, thus narrowing the field of potential bidders?

7. Is he a highly competent executive who will protect the board's interest at all times? Is he skillful at directing you in drawing contracts? Is he competent to advise the board on the responsibility of bidders? Does he insist on a rigid enforcement of contract provisions before approving payments for work done? Does he have the capacity to make administrative decisions when necessary? Has he a capacity for dealing with contractors in such a way as to get work done properly?

8. Is he equipped to supervise construction? Will he provide competent and fearless inspection at all times, regardless of the number of workmen engaged on the job, in order that there shall be no use of inferior materials, improper mixtures, omissions, substitutions and careless workmanship?

Will he provide, in addition to a general inspector, specialists competent to pass upon heating, ventilating, electrical and other installations when necessary?

HIS ATTITUDES

1. Are his honesty and integrity above question? Is he financially honest and not connected with any producer or contractor? Are his claims for consideration marked by thoroughness of understanding and sincerity of purpose, or does he attempt to sell his services through political pull or through pretty pictures of proposed buildings?

2. Will he have the confidence of the board? Will he cooperate with the board and the superintendent? Has he given evidence in his previous schoolbuilding work of his ability to work harmoniously with the superintendent and the board? Is he abreast of the times and informed concerning the growth problems of school architecture? Has he a scientific attitude?

3. Is he relatively free from bias or prejudice in favor of certain types of design or does he tend to have set notions in such matters as the external treatment of the building, the distribution of windows, the type of heating and ventilating equipment, the spaciousness of corridors and foyers, or the use of specialized types of equipment, which are likely not only to add many extra dollars to the cost but seriously interfere with the educational efficiency of the building? Is he concerned primarily with the use rather than appearances? Do the buildings which he has designed show originality in architectural thinking or do they reveal a deadly monotony in style? If asked to plan an addition does he show a regard for the work of previous architects in such a way as to preserve some semblence of harmony in external treatment?

4. Is he open-minded? Is he willing to study school problems? Is he sufficiently willing to make changes with a view to greater utility, improved appearance, or lower cost when necessary?

Experience with school projects is very important. Certainly on large and complex problems it is quite essential.

Experience of itself, however, does not guarantee a good school architect. Many architects have had impressive years of experience doing the same thing over and over again.

A young architect, or one who has never done a school building, may be able to seize upon concepts and principles expressed by educational planners and produce a building which will make a real contribution to education and to architecture.

Well, this is a pretty big order, isn't it?

It is obvious that there are many things to look for in selecting an architect.

It is also obvious that it is no small task to make the selection with credit to your responsibility.

How should a district go about selecting an architect?

First, you should begin with a rather broad list of architects. The local chapter of The American Institute of Architects can give you a complete list of member architects. The next step should be for the superintendent to review the applications or lists and then send each architect he would consider a questionaire for preliminary screening.

The Committee on School Buildings of The American Institute of Architects and the National Council of School House Construction have collaborated in producing an excellent questionaire form. It will prove very helpful to you.

In developing this questionaire, every effort was made, not to be partial to any one group of architects, or discredit another.

The form brings out significant, essential and adequate information which will materially assist you in screening and selecting competent professional service.

In the preliminary screening you will find that you can quickly narrow the field.

Pay particular attention to promptness in response as well as appropriateness of answers.

Repeated screening will usually narrow the field until you finally have several who appear well qualified to solve your building problems.

At this point the board of education should schedule personal interviews with the final architects under consideration.

With each step the process gets more difficult. It also gets more important.

Following the personal interviews, the

board may elect to name an architect and proceed with the program.

It would be much wiser to take one more step before making your selection. That step would be to name a committee who would:

1. Interview previous clients (not necessarily school).
2. Interview contractors who have constructed his buildings.
3. Visit the buildings he has completed.
4. Visit his office and observe first-hand how he conducts his practice.

The committee should set up a definite procedure or list of questions to ask so that the investigation has a definite purpose, a purpose which is related to your specific building problems.

The committee should then make a factual report to the board from which a selection can then be made.

I cannot over-emphasize the importance of such a thorough investigation.

Sure, it represents a lot of work, it is much easier to name a friend of a board member to the job.

But let me remind you that you are entrusted with a grave responsibility to education and to the communities you represent.

If you want to get real values from your building dollars, don't wait until you need to build to start to plan.

Start early with your long-range planning.

Start early to investigate architects and name the most able professional you can find just as soon as possible.

If you take this advice, you will realize more real dollar value from our scarce building dollars.

More important, you will construct better educational buildings

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Selecting the School Architect

In the selection of the school arch tect, The American Institute of Arch tects recommends using its form No 371, "Standard Form of Questionaire fo Selection of Architects for School Buil ing Projects."

The form, approved by the Nation Council of Schoolhouse Construction an The A.I.A., contains, first, informatio supplied to the architect by the scho system, as follows:

Name of school, name of superintend ent or other person to whom questionair should be returned, size of system (pu pil enrollment), general description o proposed project, approximate time table for planning and construction.

In filling out the form, the architec is asked to furnish such information as

Type of organization (individual, par nership, corporation); names of princ pals, professional history, profession affiliations, key personnel, staff organ zation.

The architect is asked to furnish list of completed buildings his firm ha designed during recent years, and t form adds, "if you have recently esta lished your own practice, indicate pri responsibilities with other projects. U derline those you feel are examples o your work appropriate to our proble and which you would like to have liste Include cost of buildings, type, locatio and dates of construction."

Other information requested include the names of persons to whom the boar of education may write for recommend tions.

The architect is asked to attach othe material which might help the board i giving consideration to the application such as:

Integrity, thoroughness, creativeness adequacy of supervision, business pro cedure and record-keeping on the pro ject ,and financial responsibility.

Finally, the architect is asked if, i case he is called in for an interview he would furnish information indicating

That his organization is adequate t do the project, that previous commi ments will not prevent expeditious plan ning of the projejct, that he is willing t devote time to carry out cooperativ educational planning with designate school staff members or committees, and completeness of contract document (plans and specifications.)

The forms are available at The A.I.A headquarters.

Choosing the School Site

The selection of school sites in growing suburban communities has become an exact science.

An illustration of how an architectural firm and a board of education cooperated is to be found in the recent project of a school district, where a score sheet was used to rate the available tracts.

It has been found, especially in cases where the site problem tends to be difficult, that the early entry of the school architect into the project can be helpful not only in making certain that the future growth will not overburden the facilities but also in achieving substantial economies. The score sheet, taking into account twenty factors that should determine the choice, has been devised by a group of architects active in school construction.

In a typical case, a school board was considering a number of potential tracts for a high school. Each had some advantages. It was the architect's first task to inspect each of them and make a single recommendation. To do this, the architects gathered background information about the community's educational program and the anticipated size of the student body for several years hence.

To determine what facilities would have to be built on the land ultimately selected, a citizens' advisory committee cooperated with the board and with an educational consultant to the architectural concern.

The educational goals set by this group reflected many of the changes that have occured in the thinking of school experts over the years. More time is being devoted nowadays to business machine study, driver education, music practice and corrective teaching.

Moreover, communities are allocating more acreage for athletic fields as well as to nature study and gardening. Parking areas and bus loading zones also are now being considered as essential adjuncts of school planning, rather than nuisances that can be shunted to left-over space.

The study included estimates of enrollment by grades, now and in future years. This phase of the work also touched on present and predicted traffic patterns, suburban migration trends and family growth estimates. The result was to build a high school for an immediate enrollment of 800 pupils but suited for ready expansion to accommodate 1,000.

According to the architect, proper outdoor facilities for physical, social and mental development require not less than five acres for an elementary school with 200 pupils, and up to twenty-five acres for a secondary school with an enrollment of 1,200. Even these figures, large as they may appear, do not make allowance for the preservation of wooded sections, rock outcrops and other natural characteristics of the terrain, the architects believe.

In a suburban community, where high school pupils use cars as well as school buses to come to classes, parking and loading space must be considered carefully. For example, approximately one acre has to be allocated for each 135 automobiles that pupils are expected to park during school hours.

The architects' school site score form includes items for evaluation that may not occur to a layman, but that can conceivably make the difference between a modestly priced school and one that threatens to break the local budget.

Ranking high among these considerations are the amount of usuable land on the proposed site, the suitability of the tract's shape, contour and orientation to construction needs, elevation and drainage.

Cleanliness and a quiet atmosphere in the vicinity of the school also play a part, according to the architects. Such services as electricity, drinking water and sewage disposal must be available and adequate, too.

With regard to finances, the cost of the land is not the only factor to be examined. The expense of developing the site for improvement, as well as the effect of the site's characteristics on construction costs, plays a major role. Before the school is built, the architects believe a community should know the cost of pupil transportation to the site. Additionally, the proximity of fire-fighting equipment may affect the cost of insurance once the school is in operation.

Based on the site comparisons and the resulting recommendation by the architects, the board of education approved the purchase of a centrally located tract of 110 acres for $25,000. Although only thirty acres would be required for immediate construction, the board took the view that the extra land would be a wise investment, especially because other available parcels were smaller and higher priced.

Before the community voted to ratify the purchase plan, the architects were called upon to aid the board of education in acquainting the citizenry with reasons for buying so large a tract.

The gently rolling terrain, often looked upon as a detriment in school construction, was utilized by the architects in laying out the school plan. Instead of costly grading and leveling, the architects decided to place the buildings on different levels.

Pupils may pass from one level to another on covered walkways. The relatively flat areas were designated for athletic fields and play areas.

The campus plan of separated one-story structures enabled the designers not only to fit buildings on unever terrain, but also to effect other economies. The layout eliminates educationally useless space such as foyers and corridors. The plan also makes it possible to isolate groups of classrooms for better organization and learning conditions, to endow each building with maximum light and air, and to facilitate future expansion.

The architects estimate that the construction bill for the school was at least $236,000 less than it would have been for a structure built along conventional lines.

Score Sheet for School Sites

Ketchum, Gina' & Sharp, Architects

LOCATION:

A. GENERAL CHARACTERISTICS:
40 Points

1. Total size in acres:
2. Percentage of (level) land suitable for building:
3. Percentage of (level) land suitable for play fields:
4. Suitability of contour and orientation to needs:
5. Adaptability of shape to needs:
6. Elevation and surface drainage:
7. Character of topsoil and subsoil:
8. Character of vegetation:

Note "A": Elementary school should be at least 5 acres plus 1 acre for each 100 students.
Secondary school should be at least 10 acres plus 1 acre for each 100 students.

B. ENVIRONMENT: 25 Points

1. Cleanliness and quiet of surroundings:
2. Freedom from nearby hazards (railroads, flying fields, highways, disturbing noises, noxious odors, etc.)
3. Attractiveness of surroundings:

C. ACCESSIBILITY: 20 Points

1. Safety and convenience of approach:
2. Centrality in contributing area:

Note: Optimum distances:

	Walking	Transportation
Home to Elementary School	¾ mile	30 minutes
Home to Secondary School	2 miles	60 minutes

3. Convenience for community use:

D. SERVICES: 15 Points

1. Electricity
2. Drinking Water
3. Water pressure
4. Sewage facilities
5. Fire Company service

COST:

1. Total site cost

Architectural Services

A.I.A. Document No. 177, Revised Nov. 1, 1953

FOREWORD:

The Architectural Profession

The profession of architecture calls for men of high integrity, business, artistic and technical ability, and a capacity to analyze and solve an Owner's problems.

An Architect's honesty of purpose is paramount; he acts as professional adviser to his client and his advice is unprejudiced; he is charged with the exercise of judicial functions as between client and contractors and acts with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it vital responsibility to the public. The proper discharge of these duties and responsibilities requires that the Architect's motives, conduct, attitude and ability be such as to merit respect and confidence.

Licensing and Registration Laws

Admission to the practice of Architecture is now regulated by law in each of the forty-eight states, the territories and the District of Columbia.

The basis upon which the constitutionality of a licensing or registration law rests is the exercise by the state of the police power for the protection of life, health and the public welfare.

The various State Boards of Registration have set up the National Council of Architectural Registration Boards, whose aim is to standardize qualifications and to facilitate admission to interstate practice.

I. SELECTION OF AN ARCHITECT

An Architect should be chosen on the basis of his competence and integrity. Selection of an Architect on the basis of a competition in professional charges is contrary to the ethics of the architectural profession. An Architect seeking to secure employment on such basis should therefore be suspect as to his integrity and professional standing.

The following methods of procedure for the selection of an Architect are customary:

Direct Selection. Selection by the Owner through personal knowledge on the basis of reputation, demonstrated ability, and the recommendations of others for whom the Architect has rendered service.

Comparative Selection. Selection from a group of Architects given opportunity to present evidence of their qualifications, the Owner acting with or without the advice of an Architect serving as a professional adviser.

Design Competition Selection. Selection according to the Architectural Competition Code Procedure of The American Institute of Architects.

II. THE OWNER'S RESPONSIBILITIES

1. Relations with Architect

The Owner will benefit in his relationship with the Architect if he thoroughly understands the responsibilities of each party in the cooperative endeavor. The Architect is the Owner's professional adviser and in certain matters as may be defined in writing acts as his agent.

The orderly and economical execution of the construction contract will be assisted by prompt action by the Owner on all questions, orders and certificates as submitted by the Architect and the giving of all orders to Contractors through him.

The Owner in his own interest should make sure that he understands fully the preliminary studies, as they will form the basis for the working drawings and specifications and changes in the drawings may be very expensive and a cause of delay.

2. Financial Limitations

The Owner should disclose fully to the Architect at the start, all financial limitations that may affect the project, and all present and probable future requirements that affect the design of the structure. If the cost of the project is controlled by a fixed limit this should be stated clearly in writing.

3. Information Furnished by Owner

The Owner shall, so far as the work may require, furnish the Architect with the following information: A complete and accurate survey of the building site, giving the grades and lines of streets, pavements, and adjoining properties; the rights, restrictions, easements, boundaries, and contours of the building site, and full information as to sewer, water, gas and electrical service and other utilities. The Owner shall pay for borings or test pits and for chemical, mechanical, or other tests when required.

The Owner shall provide all legal advice and services required for the operation.

III. THE ARCHITECT'S SERVICES

The Architect's services include:

1. Preliminary Services:

Consultations needed to determine the problems of the project.

Preparation of schematic drawings showing recommended solutions until an agreement on a solution is reached.

Preparation of preliminary drawings of the approved solution and outline specifications describing materials to be used.

The furnishing of preliminary estimates of cost.

2. Working Drawings and Specifications:

Preparation of working drawings and specifications describing in detail the work to be done and the materials and workmanship to be used, including normal structural, plumbing, heating, electrical and other mechanical work.

Assistance in preparation of forms of proposal and contract documents.

3. During Execution of Work:

Assistance in securing proposals and in the award of contracts.

Preparation of addition large scale and full size detail drawings, as required.

General supervision of the work including necessary shop inspections and checking of samples and shop drawings submitted and made by contractors and subcontractors.

Issuance of orders for changes in the work approved by the Owner.

Checking of contractors' requests for payments and the issuance of certificates for payments, including final inspection of the work prior to issuance of final certificate.

IV. COMPENSATION

1. On Percentage of Construction Cost

Compensation for the normal architectural services outlined in III above and for Reimbursements and Extra Services, is as provided in the recommended schedule of charges, applicable for the location where the project is to be constructed.

The schedules represent fair minimum rates below which complete and adequate architectural service cannot be reasonably expected.

2 Fee Plus Costs

While the percentage method of charging for professional service is a usual procedure, the "Fee Plus Cost" system has been developed to meet special conditions of practice or individual preference. A form of Agreement, together with a Circular of Information describing the use of this system is issued by the American Institute of Architects for the general information of the profession and its clients.

The fee will be determined, in each case, by the type and character of the service required and the length of time and the responsibility involved. The expense involved will consist principally of that of drafting; other direct charges such as engineers, clerk-of-the-works, travel and blue printing, and indirect expense such as rent, stenographers and supplies. The direct expense will be charged as incurred. The indirect expense will be covered by adding a certain percentage to the drafting expense according, in each case, to the Architect's normal office experience.

The Architect will be paid monthly a stated portion of his fee and reimbursement of direct and indirect expense incurred during the previous month.

3. Other Systems

In some cases where the scope of the project and the extent of the service is well defined, or where the Owner requires the assurance of a definite limit of expense of architectural and engineering services, the Architect can be remunerated on the basis of an agreed lump sum to cover the Architect's expense as well as his fee.

Where the project is indefinite, as to magnitude and duration, payment can be on a per-diem or hourly rate for the Architect's personal service plus drafting and other expenses. It can also be on a basis of the Architect's technical personnel expense multiplied by an indirect expense factor and professional fee.

In all these cases the Architect's agreement with his client needs to be carefully drawn, defining the items of direct, indirect and reimbursable expense, the amount of the fee and the way in which it is paid. Monthly payments are proper for both the fee and the various expenses as they are incurred. In the case of a lump sum fee to cover the Architect's services, the scope of the project and the services required should be definitely set forth, and a provision included for an adjustment of the fee should there be material changes in the scope of the project and the services required.

V. COST OF THE WORK

The cost of the work as herein referred to means the final cost to the Owner, but it does not include an Architect's or Special Consultants' fees or reimbursements or special charges or the expense of a Clerk-of-the-Works. When labor or material is furnished by the Owner below its market cost the cost of the work shall be computed upon such market cost.

Estimates of cost by the Architect are not to be taken as guaranteed. If an Architect accepts a contract for services on a projeict for which there is a definite fixed limit of cost, either by the written statement of the client or due to a public appropriation, the client, whether an individual or a public agency, is entitled to expect him to make his drawings and specifications such as will permit their execution within the stated limit unless otherwise agreed in writing. If at any stage of his work the Architect becomes convinced this is not possible, due to the Owner's stated requirements or developing trends in building costs, or otherwise, he should immediately inform his client and seek further instructions. In signing such a contract the Architect should be protected, in the terms of his agreement, against those external factors that are outside of his control.

VI. MISCELLANEOUS PROVISIONS

1. Ownership of Documents:

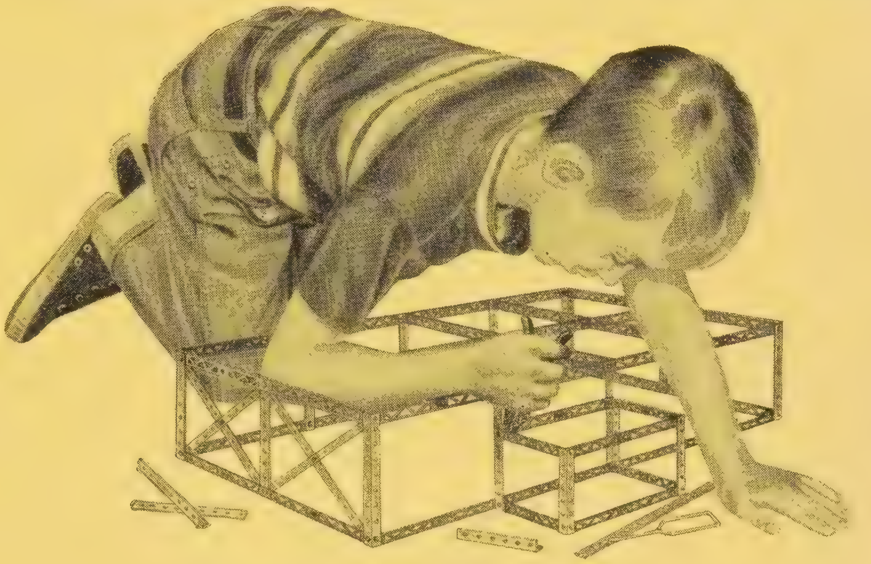
The drawings and specifications are instruments of service and the agreement between the Owner and the Architect should make clear this fact and that they are the property of the Architect whether the work for which they are made be executed or not and that they are not to be used on other work except by agreement with the Architect.

2. Successors and Assignments:

The Owner and the Architect, in any written agreement, may properly bind their respective partners, successors, legal representatives and assigns to its provisions, but otherwise should not assign, sublet or transfer their interest in the agreement without the written consent of the other.

3. Arbitration:

If any question arises it is desirable that it be submitted to arbitration in accordance with the Standard Form Arbitration Procedure of the American Institute of Architects.



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REASONS FOR BEING

In our national history an element about which very little has been written is the formation, growth and activities of the professional societies. The doctors were the first to organize for the sake of self-improvement and the betterment of their service to the public. The American Medical Association was formed in 1847. The civil engineers were next, in 1852, and their first organization included the architects; it was known as the American Society of Civil Engineers and Architects. Five years later the architects formed the nucleus of what soon became their national professional body, The American Institute of Architects. Curiously enough, the lawyers, so plentiful in the early days of the republic and so active in its government, did not organize the American Bar Asosciation until 1878.

During the first fifty years of our life as a nation, the building needs were fairly simple—dwellings, town halls, courthouses, churches, for the most part, and the master builders of those days improvised very well indeed, relying on their memories of old-world forms and leaning heavily on books of details that were sent over from England and, later, written and published by a few of our own highly skilled carpenters and wood carvers.

But from about 1850 to 1870, with the rapidly increasing scope of our needs aided by our infatuation with the machine, particularly the scroll saw, our architecture fell to what now seems an all-time low—the Dark Ages of architecture in the United States. Yet it was in this period of dim thinking, when public regard for technical knowledge and orderliness was at such a low ebb, that thirteen architects met in New York City to consider how they might improve their individual competence by sharing knowledge and experience, and thus become better able to serve society as it deserved to be served. So barren was the field, even in the country's largest metropolis, that the thirteen founders were hard put to it to find eighteen others of sufficient competence to share their responsibility in organizing the new technical body. Today, in 1957, there are about 21,000 persons who have been examined and found worthy to be registered by the various states as competent to practise architecture.

It is interesting to examine the aims of this little group. One might expect emphasis on how the architects might benefit themselves in a society that seemed rather unsympathetic with, if not actually contemptuous of, this small member of the professions. But no, the emphasis is placed upon how the architect could better serve society. Here are the objects of The Institute as set forth in the forefront of its by-laws:

The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforst so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training ,and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

The War between the States soon followed the founding of The Institute, and, while preventing meetings, was not able to quench the smoldering spark. By 1869 Philadelphia and Illinois had chapters, then Boston, Cincinnati and Baltimore. A San Francisco chapter, one in Washington, D. C., one in Michigan and one in central New York State were organized by 1887, and The Institute had begun the publication of its proceedings—technical papers and discussions sharing the growing knowledge.

Meanwhile another group had come into existence in and about Chicago—the Western Association of Architects. But in 1889, at a Cincinnati convention, the two bodies were merged, retaining the name of the earlier organization, The American Institute of Architects, in which there were then 814 members. New chapters were added—Buffalo, St. Louis, Kansas City, Cleveland, Pittsburgh, Central Ohio, Worcester, Minnesota, Colorado, Southern California, Washington State, Brooklyn — all by 1894, and The Institute was a growing force toward better relationships with private client and government bureaus, and an architecture now worthy of the name.

An important result of The Institute's activities were the new laws being enacted by the states, based on the police power to protect public safety, health and welfare, requiring evidence of competence before issuing a license to use the title architect. Illinois, California and New Jersey were the pioneers in this movement, which now (in 1957) has been incorporated in the laws of all of the 48 states, the District of Columbia, and U. S. possessions.

It is unlikely that we shall ever have a federal license law—the states jealously guard their constitutional rights to regulate activities within their borders as they individually see fit. Nevertheless, the state registration boards have set up, with The Institute's aid, the National Council of Architectural Registration Boards with the aim of achieving some uniformity of requirements among themselves and also facilitating admission to interstate practice.

All state registration laws require that a person seeking to perform architectural service and to have the privilege of using the title of architect shall qualify and fully demonstrate his competence—just as young doctors must submit to examination by their local medical boards. And, just as the young doctor must serve a specified term as intern, so the prospective architect must show not only educational fitness but also a term of years, usually four, of practical experience in an architect's office. If the candidate lacks his degree from an approved architectural school (which now means successfully completing a five-year course in college or university), most states will accept a much longer period of practical experience, usually twelve years. All such safeguards against inexperienced or otherwise incompetent practitioners have come about through the continued efforts of The Institute to maintain the practice of architecture upon the highest professional plane. Almost all the states recognize the vital fact that architectural practice is a personal matter.

Since the young architects, added yearly to the profession, must reflect the character of the schools in which they are taught, The Institute undertook, in 1942, the task of improving the standards of architectural education. The National Architectural Accrediting Board is the instrument with which this work is being carried forward. Through actual inspection by visiting experts, a school is measured against accepted criteria. The Board appraises the objective phases of the school—faculty, student body, curriculum, financial support. It also weighs the questions of how well the school uses its resources and tools, how successful it is in turning out the sort of young men who will best serve the public and maintain the high plane of ethics that is an Institute requirement of its members. A List of Accredited Schools is published periodically, from which list some schools may be dropped, others admitted. It will be seen that the Board and The Institute are thus exercising a tremendous responsibility in the interests of the architectural profession.

What are the profession's functions? What does this man, the architect, do? You might answer: "He makes the drawings by which a building is built," but that is only a small part of his service. When you consult an architect he might, after study of the problem, advise you against building at all. His first task, when you consult him, is to study the case from many angles—its purpose, its economy, its functioning in detail. If a building is required, what of its location, character, community fitness? If it should do what is intended of it, is it a sound financial venture, is it in line with the latest knowledge of what should be a good hospital, school, hotel, factory, church, or other building? Not a thought as yet, you will see, of drawings or specifications, or contracts, or building laws, or soil-bearing figures, or the comparative capabilities of contractors, or heating systems, or the thousand-and-one matters that must have eventual study and decision.

But all these questions belong to the science of building. If the hearts of men over the ages had been stirred merely by the science of building, architecture would not have enlisted such minds as those of Ictinus, who designed the Parthenon, or Hadrian of Rome, or Michelangelo, or Bramate, or the master masons who gave us the great cathedrals of the Middle Ages. If the science of building well were all there is to architecture, it would not be said to be a history of civilization far more vivid and truthful than the written word. No, it is as a fine art that architecture has found its place in the hearts of men. The architect must be a master builder, able to coordinate the efforts of many men with many skills, but he must be a creative artist if what he produces is to be something more than economical engineering.

Here then, is the high goal to which The American Institute of Architects aspires—the constant betterment of the architects' competence through mutual sharing of knowledge and experience, the constant improvement of the safeguards that law and codes impose, the constant betterment of the education necessary for the practice of architecture, the development of an atmosphere of public taste and social responsibility in which this nation will want, and may finally achieve, great architecture, an architecture worthy of our civilization.

The goal must have seemed far away to that little band of founders in 1857. Nevertheless, the professional body they organized has come of age. It now consists of 125 chapters and 11 state organizations, serving the whole of the United States and its possessions. The schools look to The Institute and its individual members for guidance in the improvement of their methods and curricula. Architects outside its membership look to The Institute to frame and to maintain a plane of ethics in keeping with the importance of architecture in our social fabric. The courts have long recognized the basic principles of practice for which The Institute stands. The Government, through its various departments, comes to The Institute for help in the selection of competent practitioners for its wide-flung activities in many fields of building.

Perhaps the architect's own appreciation of his responsibility is best expressed by Mr. George Bain Cummings, F.A.I.A., in a parallel to the doctors' Hippocratic Oath:

"Humbly and proudly I profess my competence under the discipline of architecture.

"Upon my most shining personal honor I promise unending devotion to the task of continually studying, learning, seeking, experimenting, that I may become ever better educated and trained for my work.

"Upon my most shining personal honor I promise to my community undeviating adherence to the ideal of service to my fellow men as the goal of my effort, that I may honestly and fully earn my living—my right to live among them.

"Upon my most shining personal honor I promise to maintain that integrity in practice which will insure to each client the finest possible stewardship of his interest.

"Upon my most shining personal honor I promise in the execution of every commission to strive to create beauty as well as order, character as well as safety, spiritual value as well as convenience.

"Upon my most shining personal honor I promise to join with my fellow architects to make our profession of greatest possible usefulness and benefit to our society ,to share and disseminate all valuable professional knowledge, and to pass on to the succeeding generation the full and fine discipline of our profession, enriched because of my dedication."

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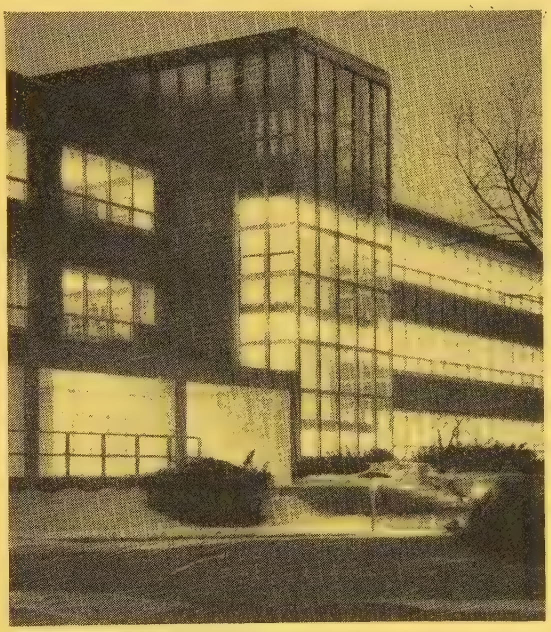

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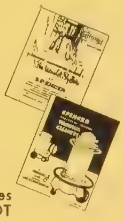

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Standards of Professional Practice

**A.I.A. Document No. 330,
Revised June 19, 1954**

The following provisions of the By-Laws of The Institute form the basis for all disciplinary actions taken under the Standards of Professional Practice:

Chapter 14, Article 1, Section 1 (c)

Any deviation by a corporate member from any of the Standards of Professional Practice of The Institute or from any of the rules of The Board supplemental thereto, or any action by him that is detrimental to the best interests of the profession and The Institute shall be deemed to be unprofessional conduct on his part, and ipso facto he shall be subject to discipline by The Institute.

I—Obligations of Good Practice

The profession of architecture calls for men of the highest integrity, judgment, business capacity, and artistic and technical ability. An Architect's honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be unprejudiced; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence.

Planning, technical guidance, advice and counsel constitute the service of the profession. Given in verbal, written or graphic form, they are rendered in order that buildings with their equipment and the areas about them, in addition to being well suited to their purposes, well planned for health, safety, efficient operation and economical maintenance, and soundly constructed of materials and by methods most appropriate and economical for their particular uses, shall also have beauty and distinction.

In order to promote the highest standards of conduct in the practice of architecture, The American Institute of Architects has formulated the following basic principles for the guidance of the profession:

A. An Architect's relation to his client depends upon good faith. Before undertaking any commission he should explain the exact nature and extent of his services, and of his compensation therefor. Where a fixed limit of cost is established in advance of design, the Architect must be given freedom in determining the character of design and construction needed to meet as nearly as feasible the cost limit established but should not be understood to guarantee the final cost which will be determined not only by the Architect's solution of the owner's fixed requirements but by the fluctuating conditions of the competitive construction market.

It is an important duty of the Architect to keep the owner informed, during the progress of the work, as to the probable cost of construction involved.

B. An Architect should consider the needs and stipulations of his client and the effect of his work upon the life and well being of the public.

C. An Architect may offer his services to anyone on the generally accepted basis of commission, fee, salary, or royalty, as Architect, consultant, adviser, or assistant, provided that he rigidly maintains his professional integrity.

D. An Architect should not make use of services offered by manufacturers, suppliers of building materials, appliances and equipment, or contractors, which may be accompanied by an obligation detrimental to the best interest of the client.

E. An Architect's drawings, specifications and other documents should be complete, definite and clear concerning his intentions, the scope of the contractor's work, the materials and methods of construction to be used therefor, and the conditions under which the construction work is to be completed and paid for.

F. An Architect should guard equally the interests of the contractor as well as well as those of the client. The Architect will condemn workmanship and materials which are not in conformity with the contract documents, but it is also his duty to give every reasonable aid toward a complete understanding of those documents so that mistakes may be avoided. He will not call upon a contractor to make good omissions and errors in the contract documents.

G. An Architect in his investments and in his business relations outside of his profession must be free from financial or personal interests which tend to weaken or discredit his standing as an unprejudiced and honest adviser, free to act in his client's best interests.

H. An Architect should promote the interests of his professional organizations and do his full part of the work of those organizations. He should share in the interchange of technical information and experience with the design professions and the building industry.

I. An Architect should inspire the loyal interest of his employees, providing suitable working conditions for them, requiring them to render competent and efficient services, and paying them adequate and just compensation therefor.

J. An Architect should endeavor to provide opportunity for the professional development of those who enter the profession, by assisting them to acquire a full understanding of the functions, duties and responsibilities of Architects.

K. An Architect should seek opportunities to be of constructive service in civic affairs, and to the best of his ability advance the safety, health and well-being of the community in which he resides.

Finally, every Architect should do his part to forward justice, courtesy and sincerity in his profession. It is incumbent on him in the conduct of his practice to maintain a wholly professional attitude toward those he serves, toward those who assist him in his practice, toward his fellow Architects, and toward the members of other professions, and the practitioners of other arts. He should respect the distinction between professional practice and non-professional enterprise.

II—Mandatory Standards

1. **An Architect shall not accept any compensation for his services other than from his client or employer.**
2. **An Architect shall not render professional services without conpensation.**

   He shall neither offer nor provide preliminary services on a conditional basis prior to definite agreement with the client that if the contemplated project proceeds, he will be employed as its Architect.
3. **An Architect shall not knowingly compete with another Architect on a basis of professional charges, nor use donation as a device for obtaining competitive advantage.**
4. **An Architect shall not offer his services in a competition except as provided in The Institute's Competition Code.**
5. **An Architect who has been retained as a professional adviser in a competition shall not accept employment as an Architect for that project.**
6. **An Architect shall not render architectural services to non-professional enterprises connected with the building industry, except when**
   - (a) He does not either directly or indirectly solicit orders for the said enterprises.
   - (b) He is paid by salary, fee or royalty for his architectural services and does not participate in any profits of the aforesaid enterprises which would

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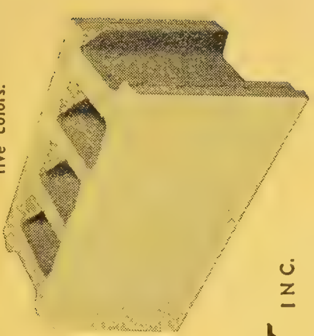

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influence his professional integrity.

7. **An Architect shall not engage in building contracting.**
8. **An Architect shall not knowingly injure falsely or maliciously, the professional reputation, prospects or practice of another Architect.**
9. **An Architect shall not attempt to supplant another Architect after definite steps have been taken by a client toward the latter's employment.**
10. **An Architect shall not undertake a commission for which he knows another Architect has been employed until he has notified such other Architect of the fact in writing and has conclusively determined that the original employment has been terminated.**
11. **An Architect in soliciting work shall not divide fees except with professionals related to building design, and those regularly employed or known to be associated with his office.**
12. **An Architect shall not use paid advertising nor use self-laudatory, exaggerated, or misleading publicity.**

    Factual materials, verbal or visual, which dignify the profession or advance public knowledge of the Architect's function in society may be presented through public communication media.
13. **An Architect shall not solicit, nor permit others to solicit in his name, advertisements or other support toward the cost of any publication presenting his work.**
14. **An Architect shall conform to the registration laws governing the practice of architecture in any state in which he practices and he shall observe the standards of practice established by the local Architects' professional body.**
15. **An Architect shall at no time act in a manner detrimental to the best interests of the profession.**

Conclusion

Since adherence to the principals herein enumerated is the obligation of every member of The American Institute of Architects, any deviation therefrom or from the broad principles of good practice as set forth in Section I, shall be subject to discipline in proportion to its seriousness.

The Board of Directors of The American Institute of Architects shall have sole power of interpreting these Standards of Professional Practice and its decisions shall be final subject to the provisions of the by-laws.

Document No. 330, Standards of Professional Practice, was originally approved and adopted by the seventy-ninth Convention in 1947. It was subsequently revised, by the eighty-first Convention in 1949 and the eighty-third convention in 1951. The eighty-sixth Convention in 1954 adopted this revision.

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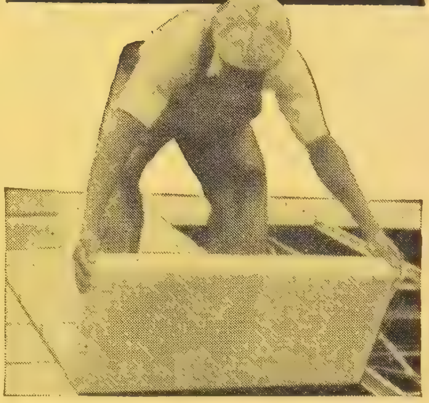

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MICHIGAN ITEMS

JOHN D. TELFER, an associate member of the Detroit Chapter, American Institute of Architects, and formerly with the Detroit office of Arthur O. A. Smith, Architect, has left for Abadan, Iran, where he will be head of the department of architecture at Abadan Institute of Technology, and in charge of campus planning.

Telfer received his professional education at Pennsylvania Military College, University of Kentucky, and the University of Michigan, where he was an architectural graduate in 1951.

JAMES B. CROMBE, of 22134 Donald, East Detroit, has become an associate member of the Detroit Chapter, American Institute of Architects, it is announced by Werner Guenther, Chapter Treasurer.

Crombe received his bachelor of architectural engineering degree from the University of Detroit in 1954. He was employed by Walter J. Rozycki, A.I.A. until January, 1957, since which time he has been a draftsman with Dolgner & Rollason, Architects and Engineers, Inc

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HENRY G. GROEHN, Executive Secretary of the Michigan State Board of Registration for Architects, Professional Engineers and Land Surveyors, announces the retirement of Board staff members, Mrs. Lrene Weil and Mrs. Frances Lang and the death of Leonard Kosmac.

The Board is now in the process of interviewing candidates to fill the vacancies.

ARCHITECT JOSEPH W. LEINWEBER, A.I.A. and Mrs. Leinweber have just returned from a six-weeks tour of Europe.

The Leinwebers visited six countries, which means, he says, "we only hit the high spots. While we did travel through the chateau country of France, we should like to go back and see the provinces of other countries."

J. P. NOBLE, mechanical engineer for commercial, industrial and institutional buildings, announces the removal of his offices to new and larger quarters at 16134 E. Warren Ave., Detroit 24. The new telephone number is TUxedo 2-1166.

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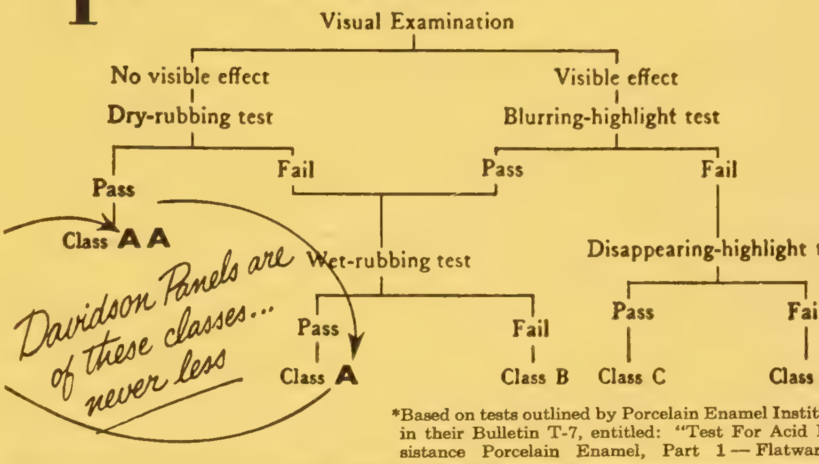

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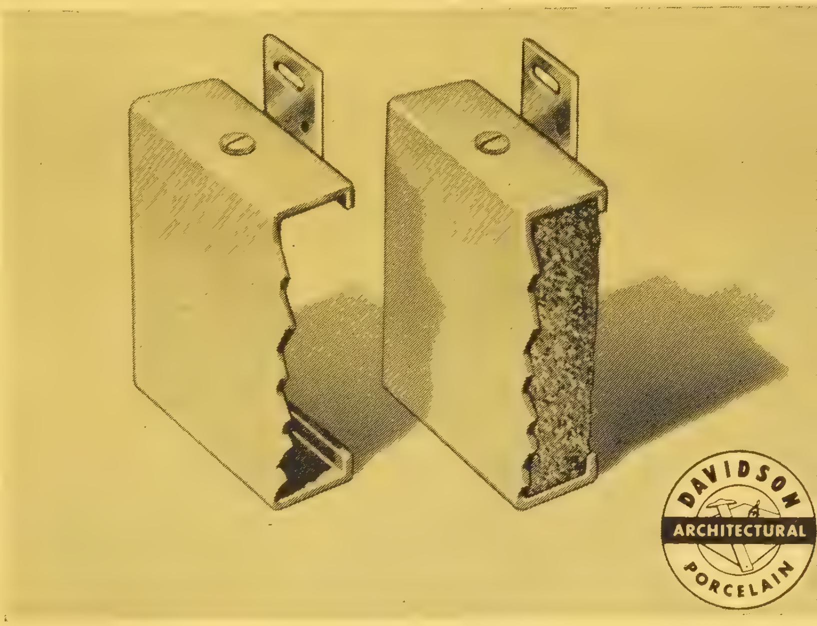

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Detroit Chapter's Next Meeting

Detroit Chapter, American Institute of Architects will hold its annual meeting and election of officers and directors at the Whittier Hotel on the evening of Wednesday, October 16.

The Chapter's Board will meet at 4:00 P.M., complimentary cocktails will be served at 6:00, dinner at 7:00 and program at 8:00.

Besides being the Chapter's annual meeting and election, this will be the annual joint meeting of the Chapter with the Board of Directors of the Michigan Society of Architects. The Society's Board will meet at the Whittier during the afternoon.

Reports of the Chapter's committee chairmen were published in the September issue of the Monthly Bulletin of the Michigan Society of Architects, and they will be discussed at this meeting. Members will have the opportunity of hearing what the Chapter officers and committee chairmen have done during the past year, and an opportunity to speak from the floor and to discuss the reports or any other matters concerning Chapter affairs.

Gerald G. Diehl, Chapter President will preside and give his report for the past year. Reports that have been published will not be repeated, but certain significant ones may come in for further discussion, Diehl states.

Two separate nominating committees will be appointed—one by the President and one by the Board—to prepare slates of officers and directors to serve during the year ahead.

This should be an important meeting for all members of the Chapter, their ladies and friends. They will be welcome to the social hour, dinner and program.

MSA AND *Western Michigan Chapter*

Michigan Society of Architects Board of Directors met at the Hart Hotel in Battle Creek, Thursday, September 5, consisting of a luncheon at noon, Committee meetings at 2:00 P.M. and Board meeting at 3:00 P.M.

Beginning at 10:30 A.M., a jury composed of Joseph W. Leinweber, Earl G. Meyer and Frederick E. Wigen, judged 26 submissions in the Western Michigan Chapter's Honor Awards Program, with results as published elsewhere in this issue .

Following the afternoon meetings, MSA Board members joined with members of the WM Chapter for dinner at the hotel. About 75 were present, and they viewed the Honor Awards entries on display in the dining room. Chapter President, Ian C. Ironside presided at the meeting following dinner and made the presentation of Honor Awards Certificates.

At the Board meeting, all Society committees reported, indicating that a great amount of constructive work had been done. Particular attention was given to the Society's public relations program, and an important announcement in this connection will be forthcoming in the near future.

Phillip C. Haughey, A.I.A., of Haughey, Black & Williams, Architects, of Battle Creek, was in charge of the Honor Awards program, and it was he who made arrangements at the Hart hotel, which were very successful indeed.

Next meeting of the Society Board will be at the Whittier Hotel in Detroit on Wednesday, October 16. Henceforth the Board will meet for luncheon at noon, Committees will meet at 2:00 P.M., and the Board will reconvene at 3:00 P.M. On October 16. Detroit Chapter, A.I.A., will provide a complimentary cocktail party at 6:00 P.M., and dinner will be served at 7:00 P.M. This will be the annual joint meeting of the Society Board and members of the Detroit Chapter, which will also be the Chapter's annual meeting and election of officers and directors.

Western Michigan Chapter's next meeting will be held on October 7 at Inmann's Inn, Galesburg, Michigan. The speaker will be Ned Cornish, Director of the Kalamazoo Institute of Art and his subject will be "Design and Architecture."

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Editor's Note: we solicit the assistance of the architectural offices in Michigan for corrections or additions to this list.

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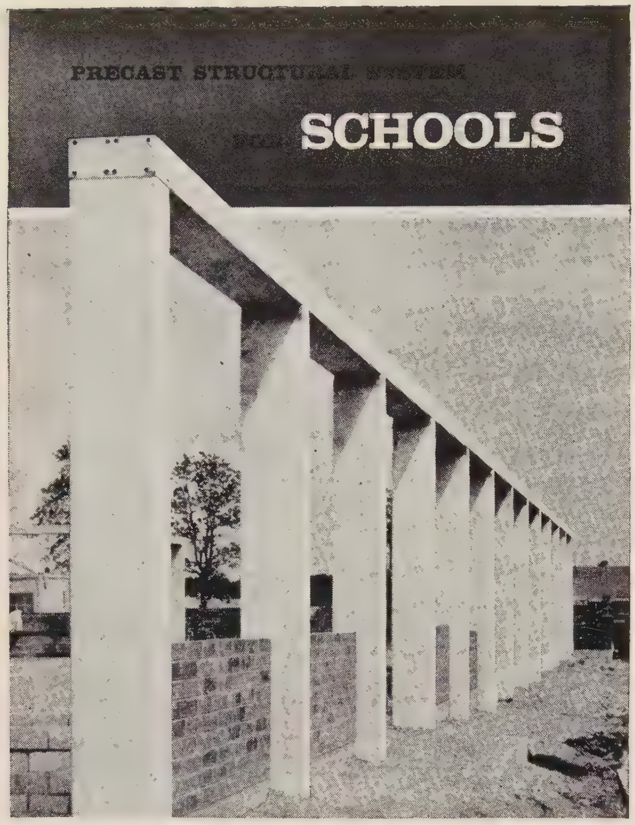

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Bulletin Board

C. ALLEN HARLAN, Detroit industrialist, and Honorary Member of the Michigan Society of Architects, speaking at the MSA Midsummer Conference at the Grand Hotel on Mackinac Island, began his talk with a story about the bigness of everything in Texas.

Seems there was a group of Texas moguls discussing the size of their ranches. There was the King ranch of 275,000 acres, another of 175,000, etc. And there was one member of the group who was not saying anything, so they prevailed upon him to tell his story.

"'Come on," they said, "tell us about your ranch. You must have a ranch. Everybody in Texas has a ranch."

"Well," the fellow said, "my little old ranch is hardly worth mentioning."

"Oh, come now," they said, "how many acres is it?"

"Twenty acres," was the answer.

They had to admit that that was a small ranch, but to pursue the matter further, they asked, "what's the name of it?"

"Well," he said, "I guess if you have to give it a name, it's downtown Dallas."

"HOW TO TELL WHEN YOU ARE OBSOLETE" is the title of an article in Harper's Magazine for September, 1957, by C. Nirthcote Parkinson, in which he maintains that a perfection of planned layout is achieved only by institutions on the point of collapse.

In an attempt to prove his point he selects certain buildings which appear to have been perfectly designed for their purpose, and which seem to prove that perfection of planning is a symptom of decay.

"During a period of exciting discovery or progress," the author states, "there is no time to plan the perfect headquarters. The time for that comes later, when all the important work has been done. Perfection, we know, is finality, and finality is death."

Mr. Parkinson must have written his article with tongue in cheek, for he makes no reference to the myriad of exceptions which far outnumber the examples he cites.

ARCHITECT JAY C. VAN NUYS, A.I.A., of Somerville, N. J., has been serving Rutgers University in its extensive building program.

Recently, while inspecting a just-completed building, he was cut on the knee when he walked through an "invisible wall."

A little red-faced, Van Nuys took some comfort in the fact that he was the second person to have such a mishap.

Previously, a woman had moved a chair out of the way in order to walk through the wall.

THE TIGER HOTEL IN BURKE, IDAHO, a canyon-nestling town of about 750 population, was recently torn down. The site of the town is so narrow that the hotel, a three-story, 150-room structure, had to be built over the railroad tracks. And the merchants complained that every time a train passed through they had to lift their awnings.

Trains were not all that ran below the hotel. Crowded for space, too, a fork of the Coeur d'Alene River swept beneath it.

Today, if you stop at a service station there your car has to straddle the railroad tracks, which makes a stranger rather nervous.

MODERNIZATION OF GRAND RAPIDS' WATERWORKS will include a tile mural 50' x 12', which maybe is the way things should be.

As we reported recently, author Julian Street, speaking in Detroit, took our architects to task, saying our water works looks like a museum and our museum like a water works.

When he spoke in a similar vein in Kansas City, they renamed their red light district Julian Street

HARD WORK WILL NEVER HURT YOU, unless it's a competitor's. K. T. Keller says a competitor is one who goes into a revolving door after you and comes out ahead.

IF THIS DEPARTMENT SEEMS A BIT CHATTY, it's because the Bulletin is printed by the Fireside Printing & Publishing Company. And the telephone number of the Kalamazoo fire department is FIreside 3-2663.

STATISTICS, we are told, indicate that if you smoke cigarettes the chances of your having lung cancer are about equal to the chances that you will be struck by an automobile. Since reading that, we have been very careful to not do any jaywalking. Anyway, we haven't stopped smoking cigarettes, we've just stopped reading such articles.

WANT TO STOP SMOKING? Carry wet matches.

HAY FEVER IS NOT A FEVER and it is not caused by hay. Toast of the Hay Fever Club: "Here's looking at-choo."

IN NEW ORLEANS, a seven-year-old girl said, "no one understands modern Art, but it's the only kind I can draw."

SIGN IN WINDOW of a Boston driving school: "If your wife wants to learn to drive, don't stand in her way."

ALWAYS BORROW FROM A PESSIMIST: He never expects to be paid back.

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Architects In The News

H. Sanborn Brown, A.I.A.

DETROIT ARCHITECT H. SANBORN BROWN, A.I.A. and Martin J. Cohn, of Oak Park, Michigan, won the life masters pair championship in American bridge at the recent 29th Annual Summer National Tournament of the American Contract Bridge League, in Pittsburgh.

This is the most important tournament event in the world of bridge.

The winners become the American champions and will officially represent the United States at the International Pairs Tournament for the British Bridge World Cup to be held in London on October 9, 10 and 11.

Brown, a native Detroiter, is a 1929 graduate of the College of Architecture and Design, University of Michigan. He became registered as an architect in Michigan in 1931 and entered his own practice in 1938.

ARCHITECT GEORGE NORDHAM, 65, of One Nordham Street, Waldwick, N. J. (Pop. 11,000), has two distinctions, which, it is believed, are unequaled in the annals of American Architecture.

The house at One Nordham Street was built in 1795 and has been occupied by four generations of Nordhams. George Nordham has used a two-story extension for his office and drafting room.

When, in 1927, the 225-acre Nordham farm was subdivided to become a part of the town of Waldwick, the City fathers named the main street Nordham and the cross street Prospect. The latter had been named Featherbed Lane. Of course, the former had been just a country road "to the Nordham place."

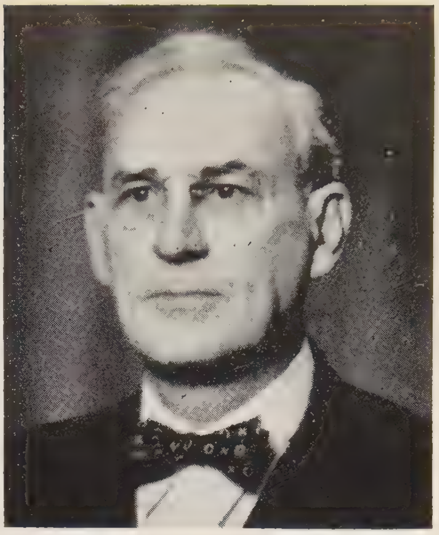
To top this off, Architect Nordham designed his City,s Municipal Building, which was completed in 1927, and then he sat in it as Mayor from 1930 to 1932.

Says architect Nordham:

"As streets are rarely named for the residents thereon, the significance of having my office on Nordham Street has aroused interest.

Perhaps it has given me some prestige, and, I hope, as an architect, has engendered a respectful attitude toward our profession."

What's that again about a prophet being without honor, etc.?



Architect George Nordham of One Nordham Street

One Nordham Street

"Old Man of Modern"

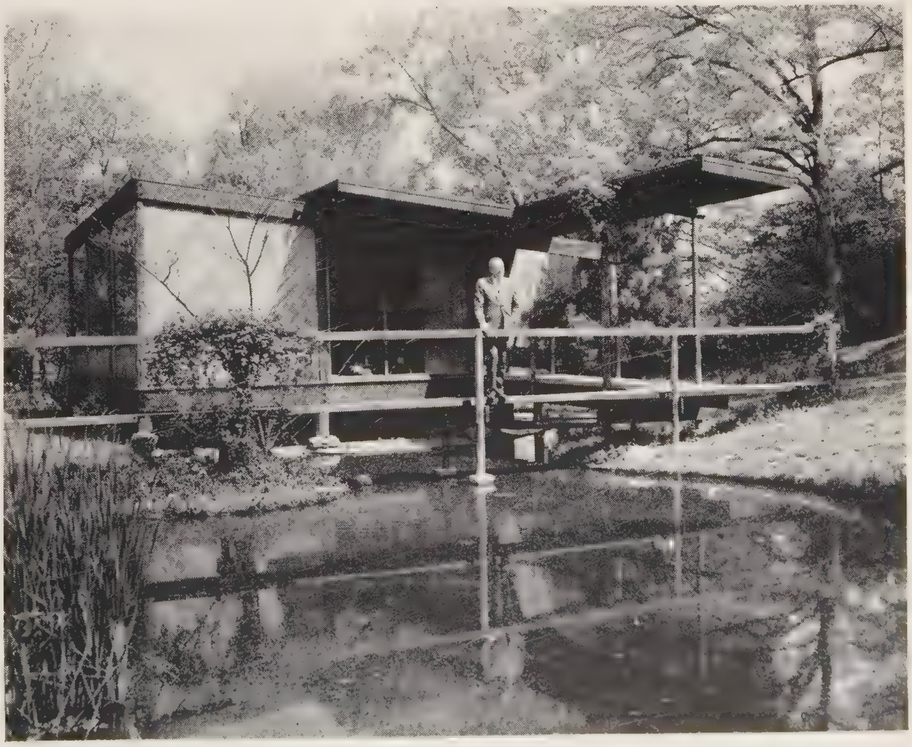
HARRIS ARMSTRONG, F.A.I.A., is known as the "Old man of modern architecture," in that he was one of its pioneers.

He states that the houses of the future are going to follow the design of automobiles and other such products now being manufactured in this country, in that they will be turned out on the production line. He isn't so sure it's a bad idea, average taste being what it is.

They will be houses of component parts which will lock together, including a lot of synthetic materials and with pre-cast steel and concrete. They will be efficient, though they may not reflect one's personality, but they will be good machines, like your automobile.

Mr. Armstrong's homes and other buildings are recognized as symbols of modern architecture. He recently has been commissioned by the U. S. State Department as architect for a Consulate building in far-flung Iraq.

HARRIS ARMSTRONG, F.A.I.A., standing on a rustic bridge at his modern office on Sappington Rd., St. Louis, Mo. Water flows past two sides of the building and forms a tranquil pond in front of the office.



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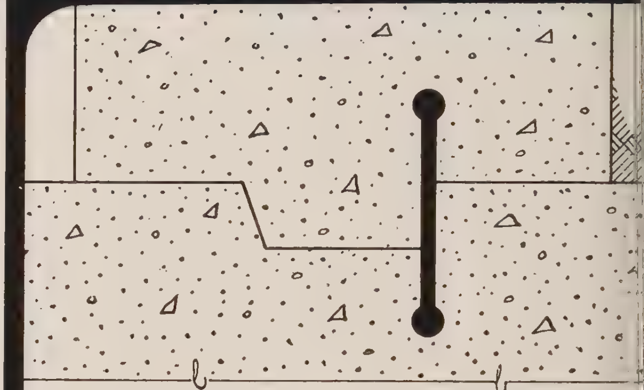

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In The News

THE CITY OF CHICAGO has been influenced by the cow more than any other city in the world, not only by Mrs. O'Leary's bovine but by others also influential.

In the 100 West Monroe Building, in the heart of Chicago's Loop, there is a "cow Path" one door west of the main entrance. It is ten feet wide, 177 feet long and 18 feet high. Eighty-eight feet go through the building and 177 continue beyond to the north.

In 1833, one Willard Jones bought the property on which the building stands, for $200.00, from the State of Illinois. In 1844, he sold a part of tthe plot to one Royal Barnes, the deed providing for a "right of way," leading to Monroe Street.

In a later transaction, between Jones and a Dr. Basset, the right of way was again maintained, and in 1884 the deed for that property stated: "A right of way ten feet wide on the west end of said lot for use and occupancy of adjacent owners together with revisions thereto belonging."

When the existing building was erected in 1926, the upper 21 stories of the 22-story, multi-million dollar office building were cantilevered over the right of way at a cost of some $200,000, utilizing the air rights above the passage.

In 1946, the owners of the building found the right of way used for dumping, and so bronze doors were installed, which doors remain open each day for the passage of people, "and possibly cows."

The casual passer-by would never perceive the significance of this phenominon, brought about by a provision made when this part of Chicago's Loop was an outlying district of the City.

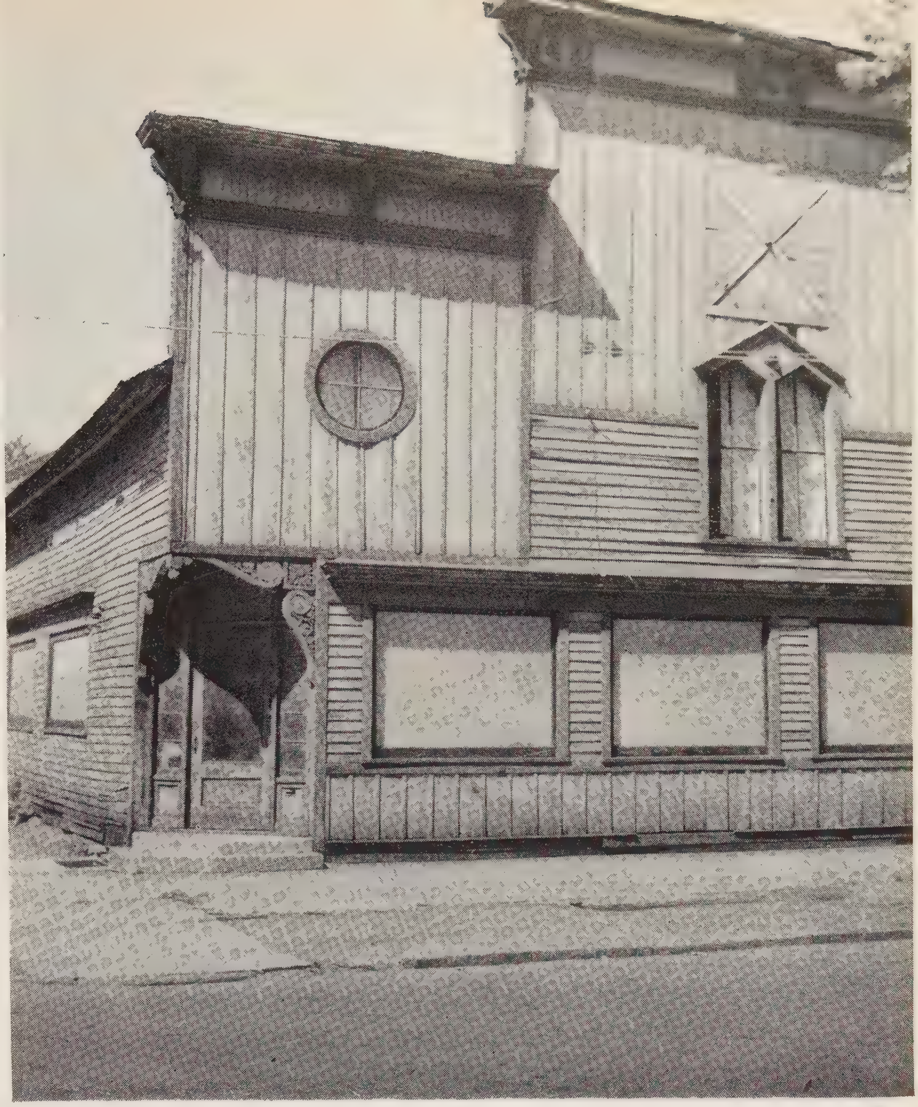
After 1871, when the City Council forbade the driving of cattle on downtown Chicago streets, the right of way was used as a short-cut for tenants and storekeepers in the area.

In 1937, a plaque was placed at the entrance to the right of way by the Chicago Historical Society, reading in part: "... is reserved forever as a cow path."

On several occasions, cows have been led through the right of way for publicity purposes. For instance, in June of 1948, the cow which was elected "Queen" at the Harvard, Illinois Milk Festival was brought to Chicago and led through this cow path.

And so, it appears that Chicago will forever have its cow path in the heart of its business district.

Editor's note: the facts in this article were authenticated by architect, John R. Fugard, F.A.I.A., of Chicago and the Chicago Historical Society.



SIBYL MOHOLY-NAGY uses the picture above in her new book, "Native Genius in Anonymous Architecture," published by Horizon Press, of New York, to illustrate the example of a carpenter-architect designing something for the sheer joy of it.

The picture is of an abandoned wholesale grocery store in Bay City, Michigan.

West Virginia Chapter, American Institute of Architects, in observance of The Institute's Centennial Celebration this year, recently presented to West Virginia's Governor Cecil H. Underwood a commemorative plate, and a centennial medal with the inscription, "A New Century Beckons."

Shown below, from left to right, are Walter Martens, F.A.I.A., past president of the Chapter, and currently President of the West Virginia Board of Architects; William H. Grant, Chapter President, and Governor Underwood.

Culminating the Chapter's celebration will be a Centennial Banquet in Charleston on October 26, with a fitting program that will include continuance of the Chapter's Annual Craftsmanship Awards.

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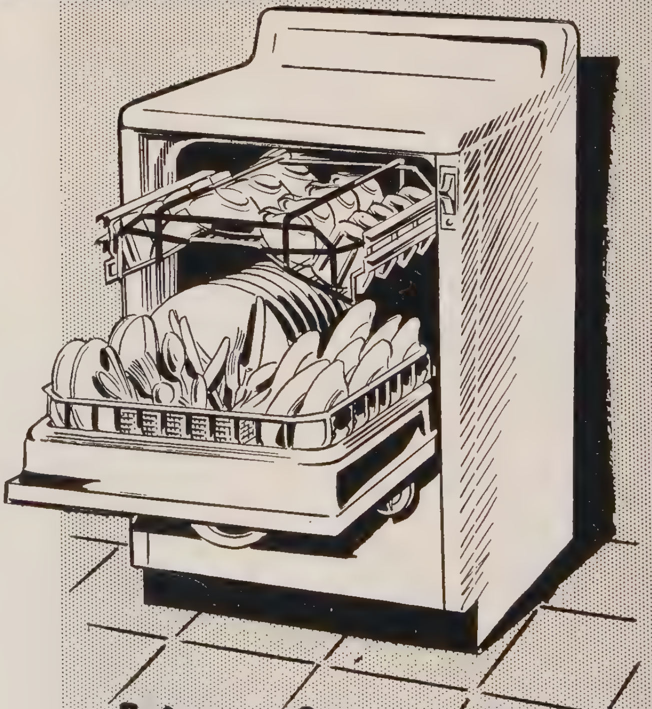

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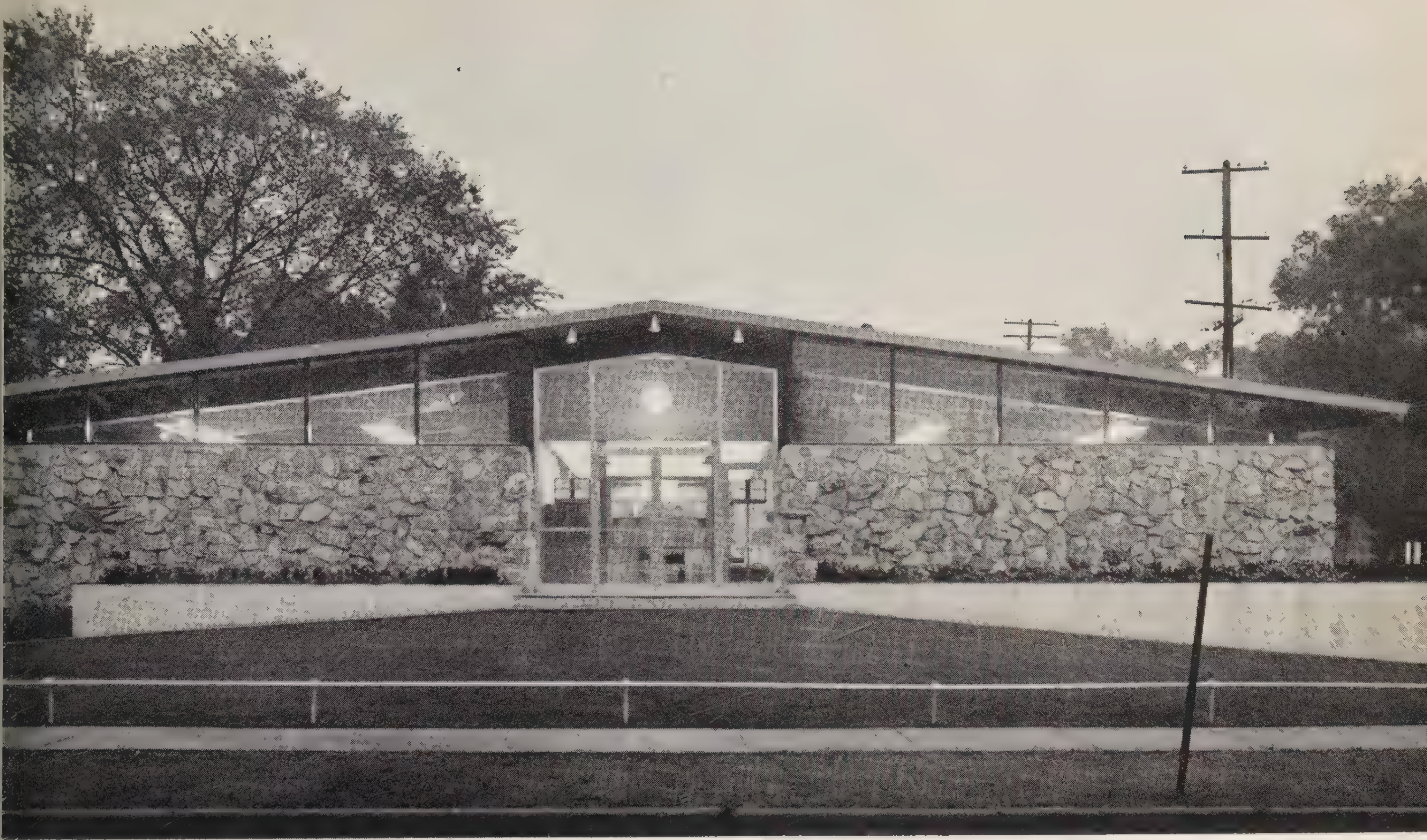
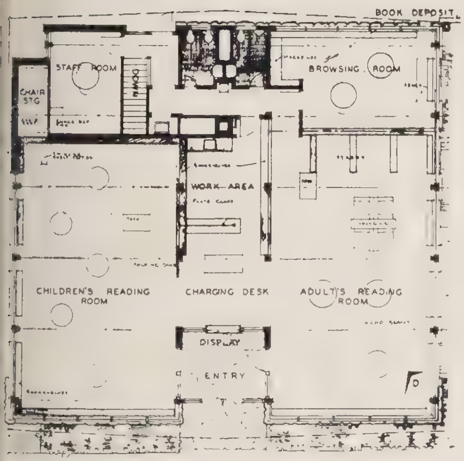


Ottawa Hills Branch Library
Grand Rapids, Michigan
Roger Allen & Associates
Architects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CHAIR STG
DOWN
BROWSING ROOM
WORK AREA
CHILDREN'S READING ROOM
CHARGING DESK
ADULT'S READING ROOM
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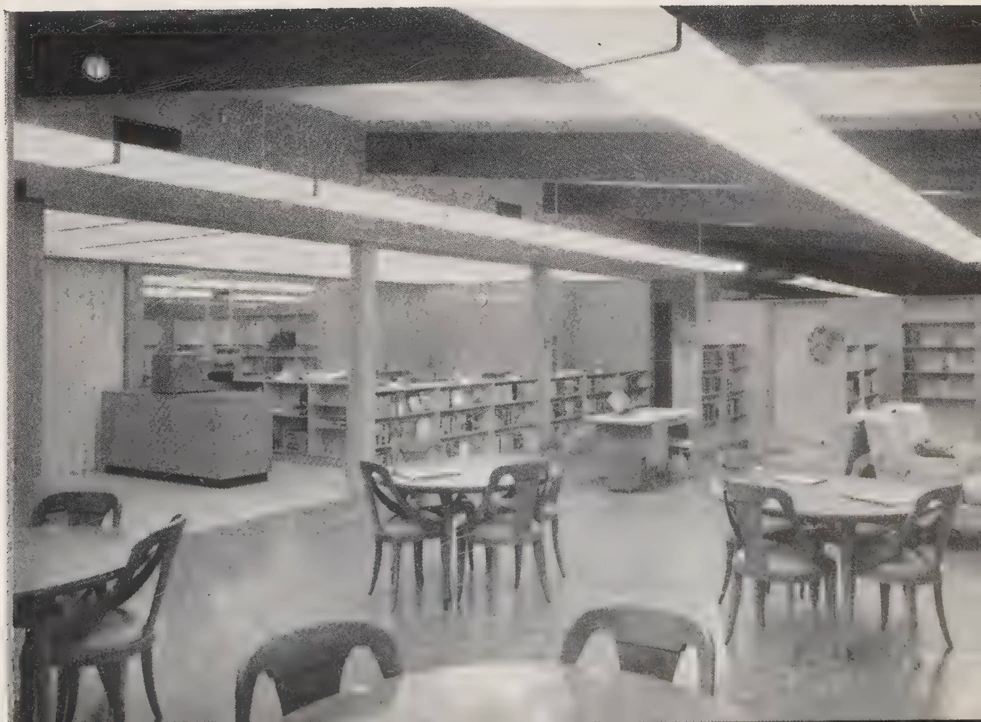
ENTRY



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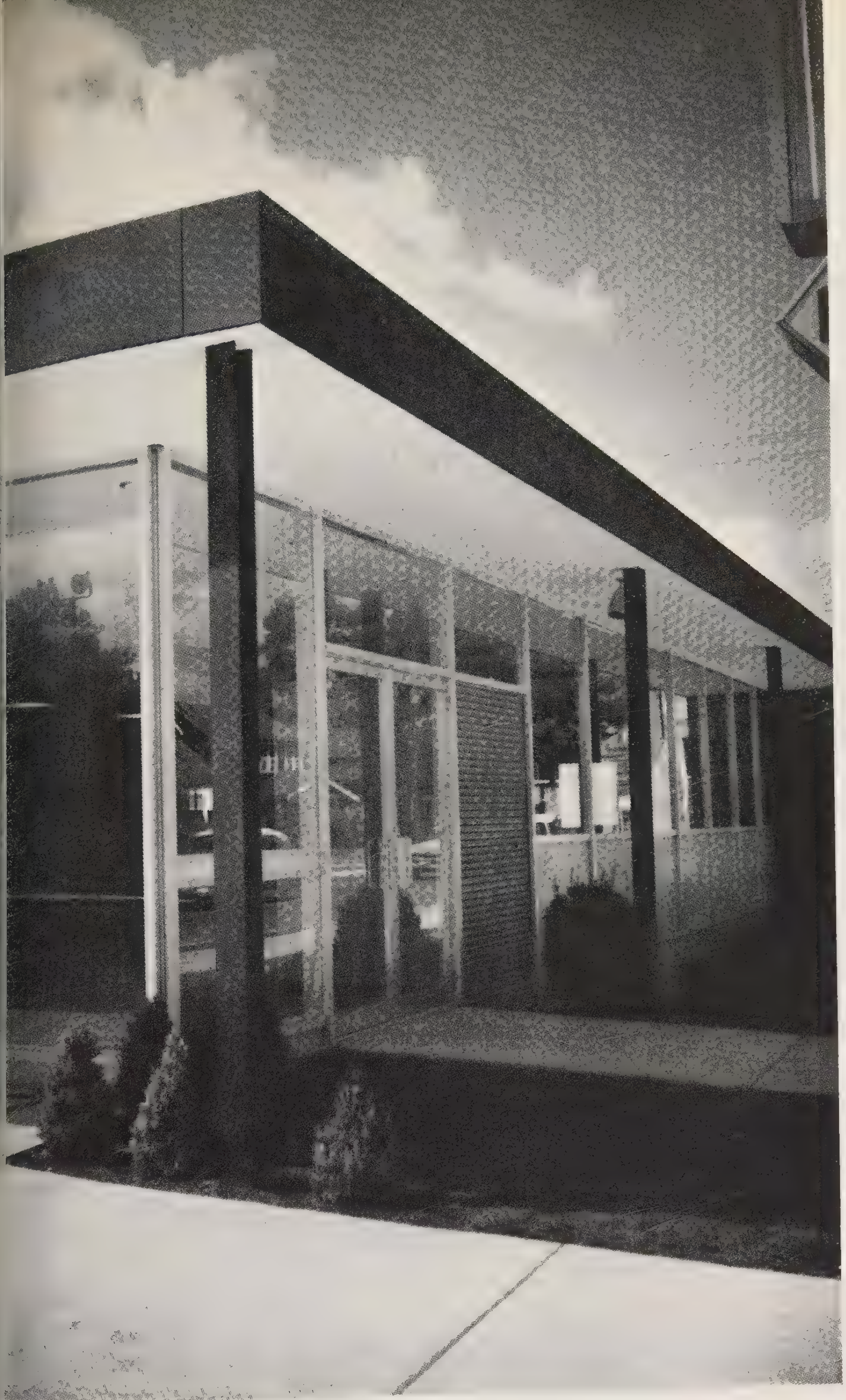

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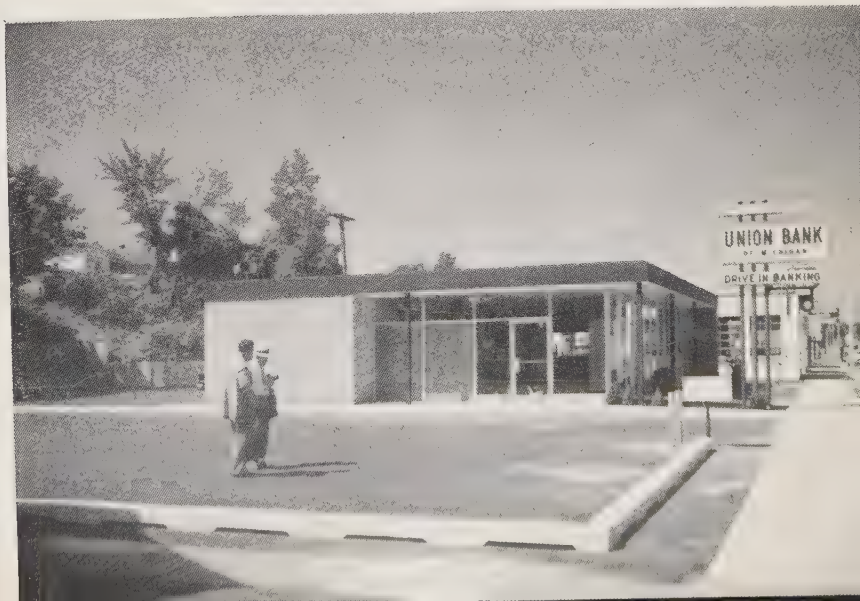
David E. Post
Architect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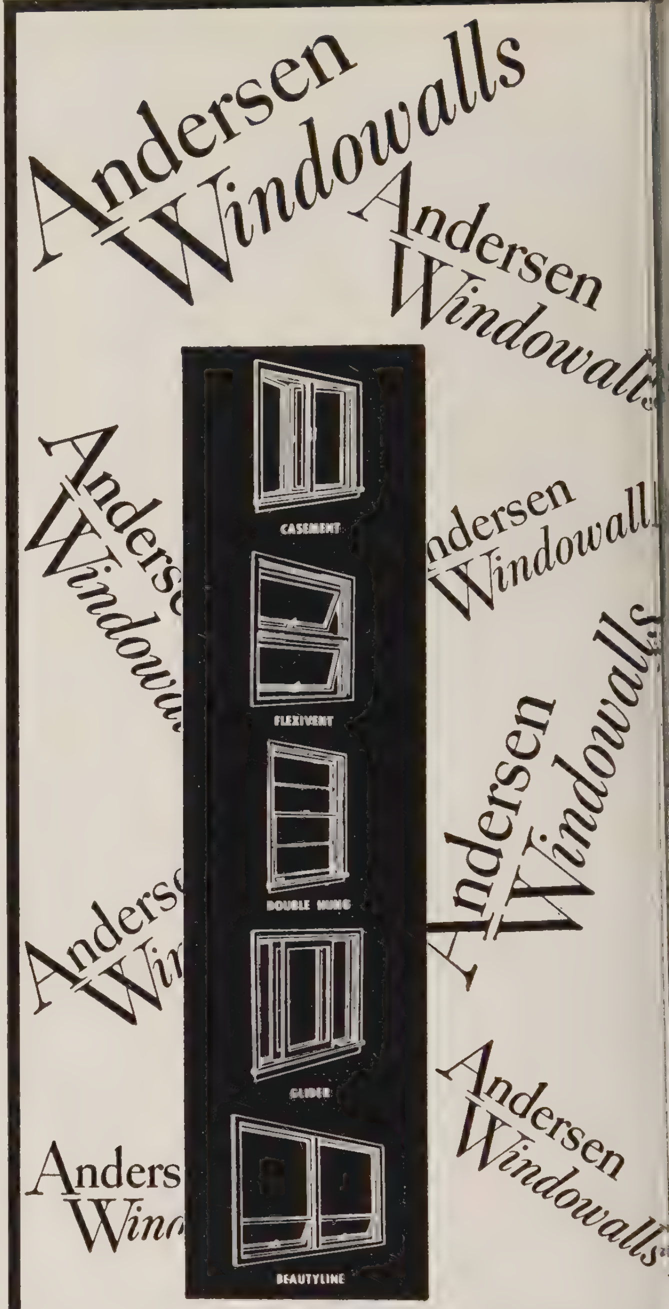
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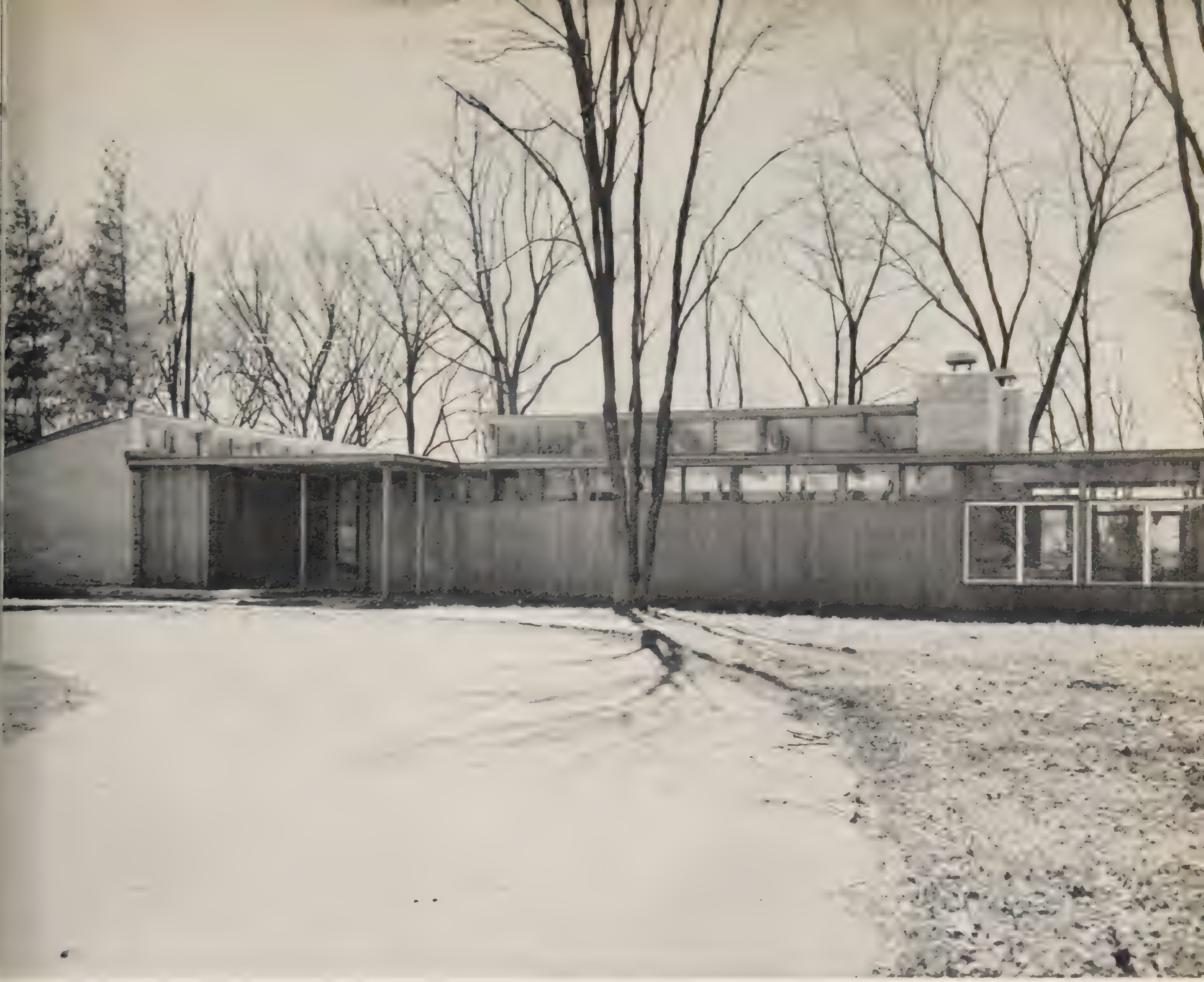

David Holmes Residence
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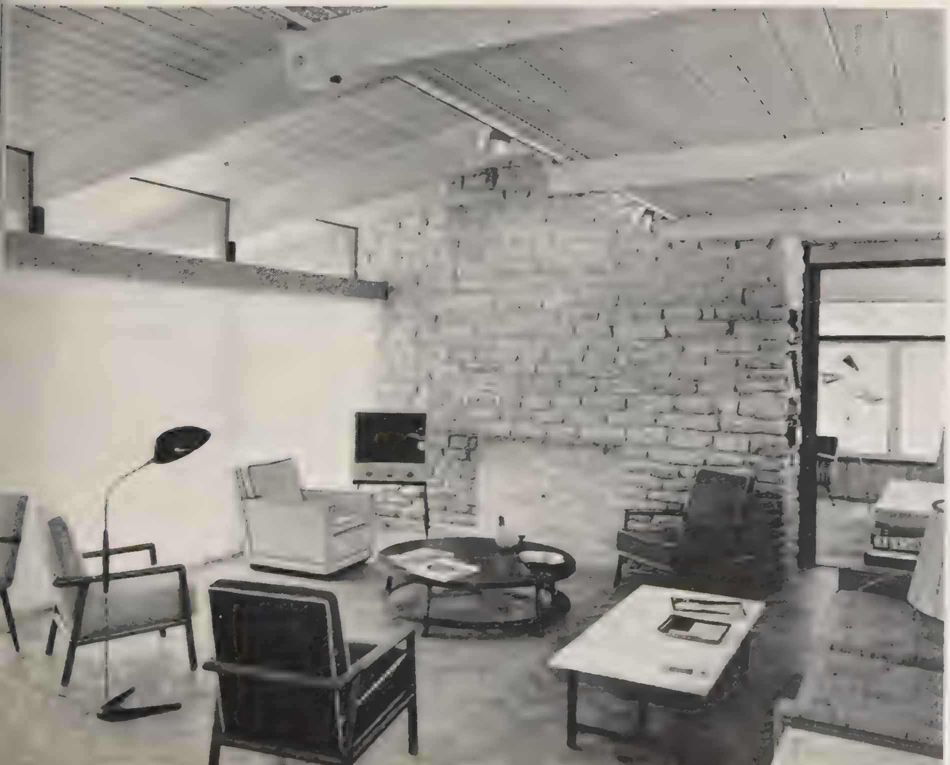

1st Award
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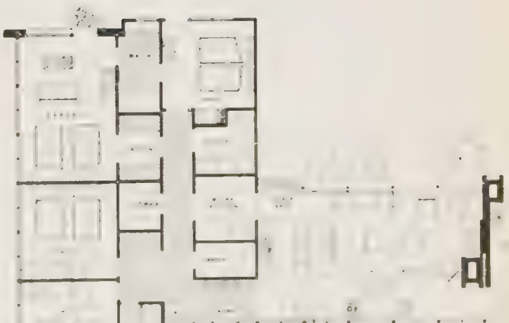

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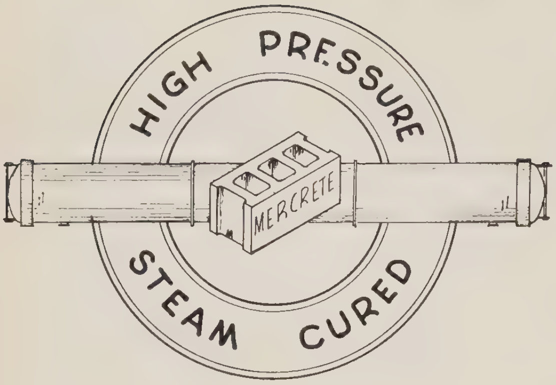

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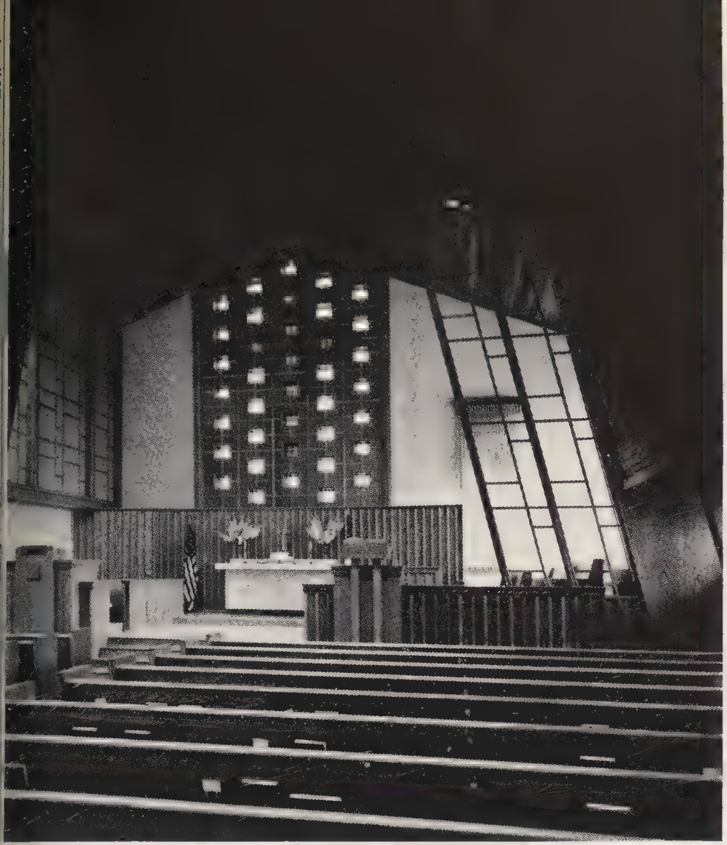

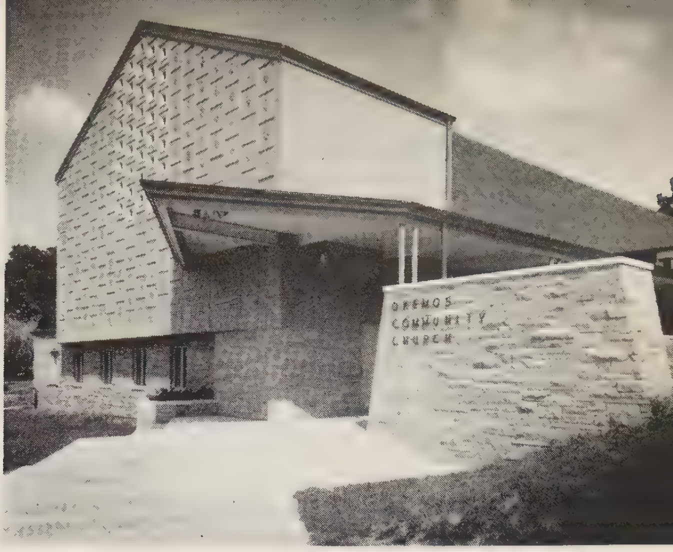
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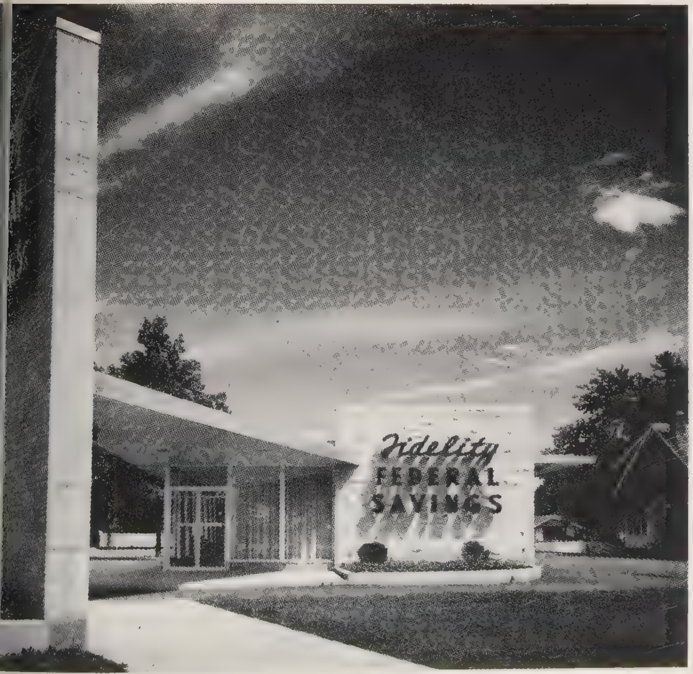
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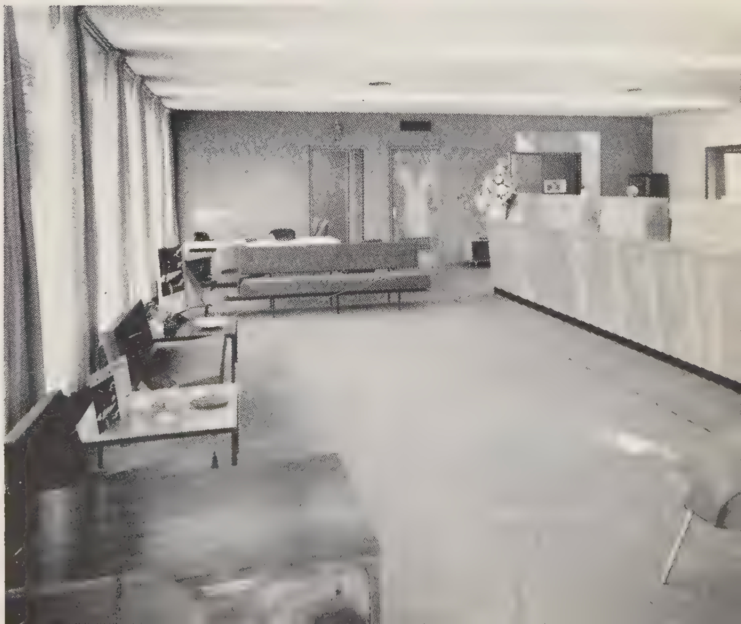

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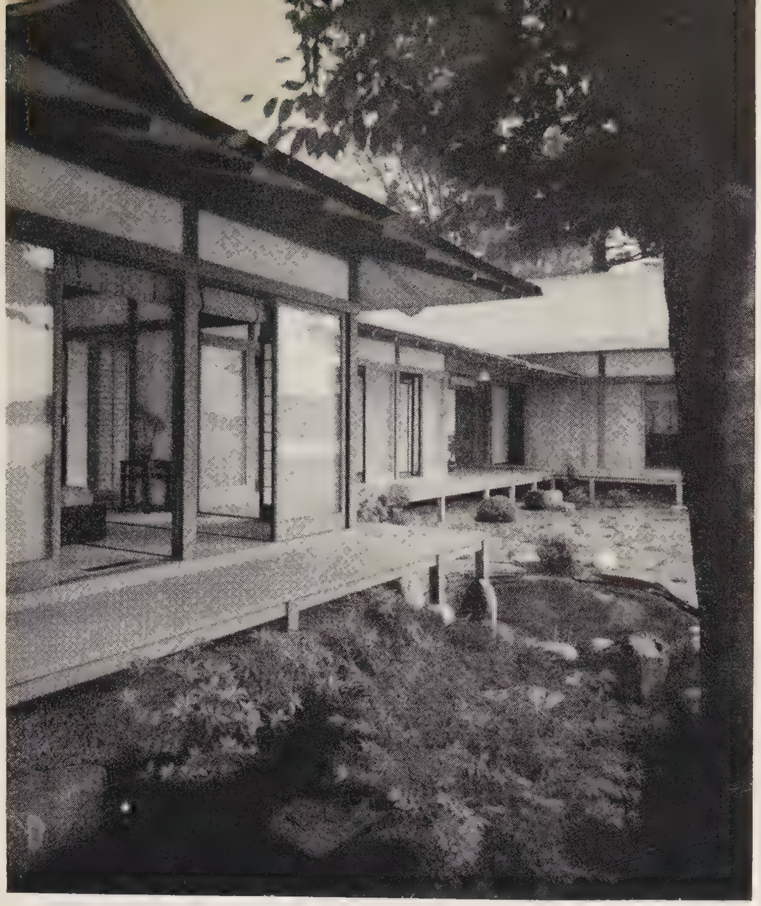
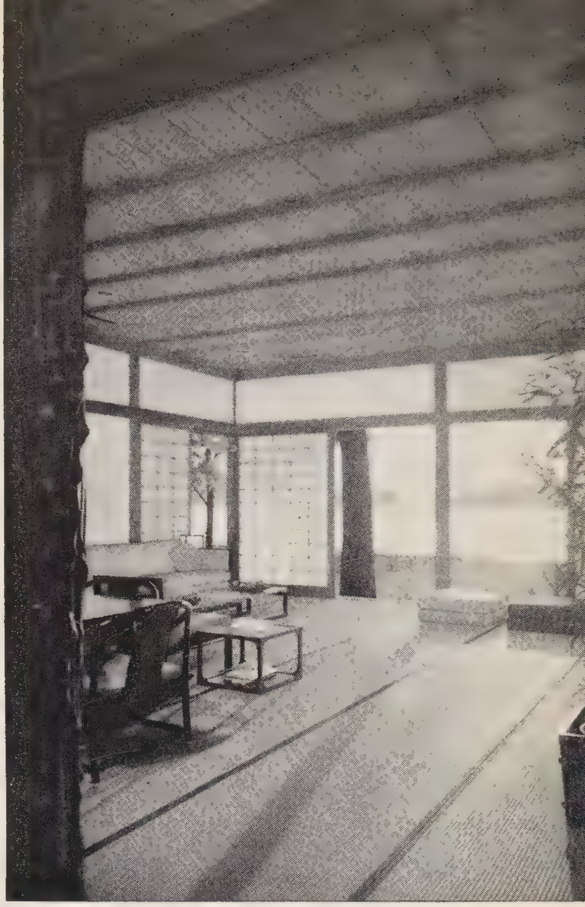


Ezra Stoller in House & Garden Magazine



Hollis Baker, Jr. Residence
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2nd Award
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3rd Award
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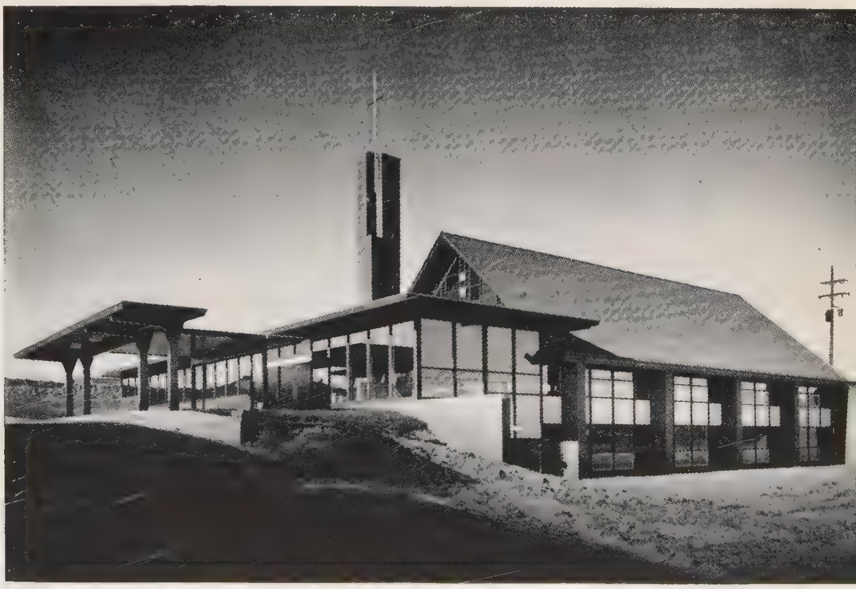

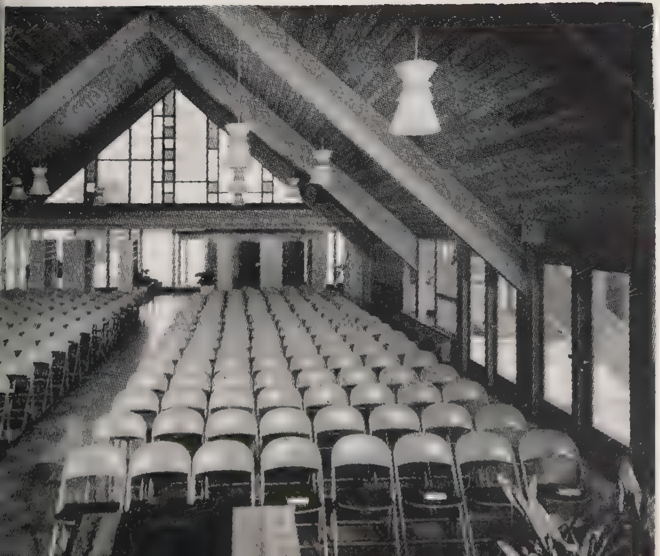

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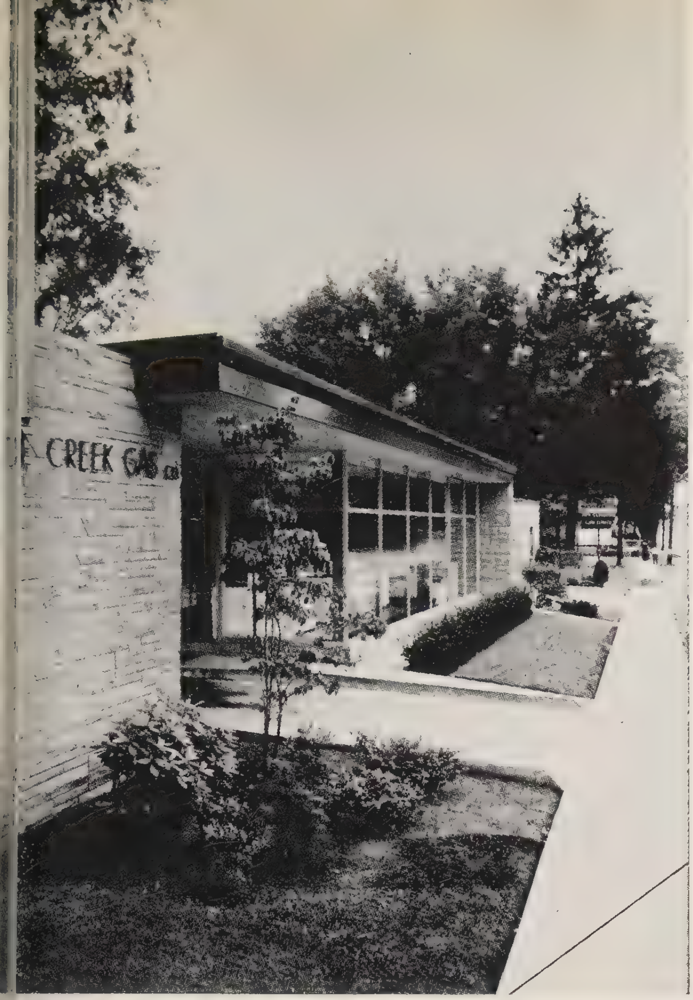

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3rd Award
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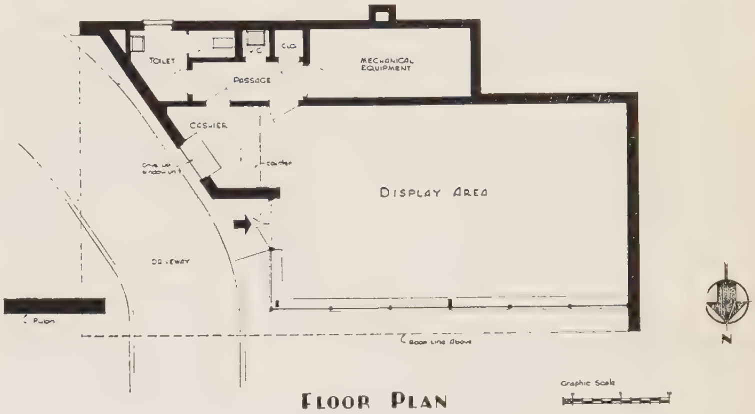
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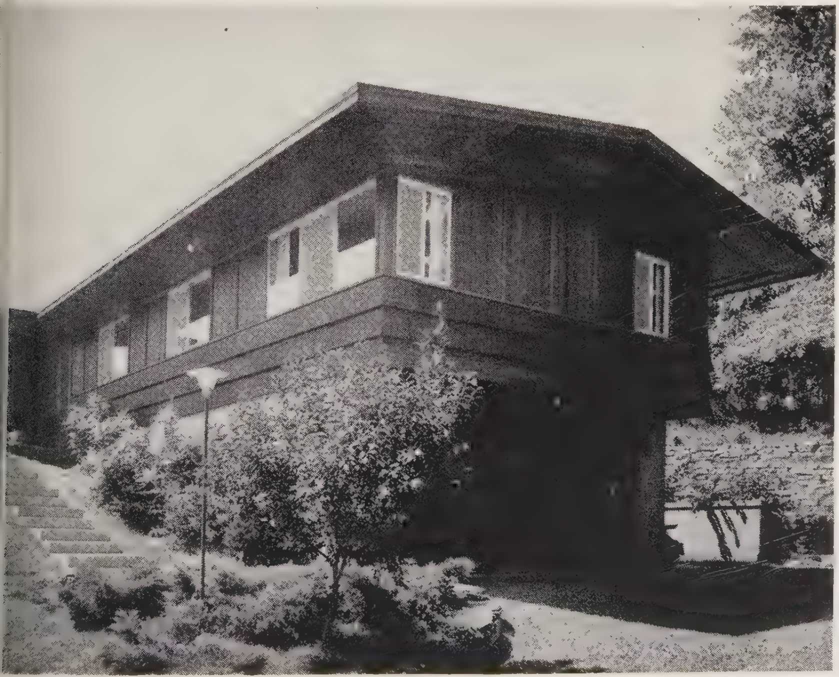
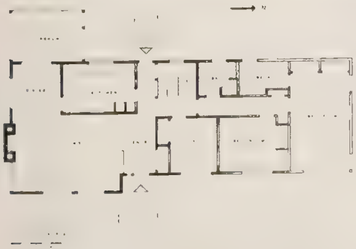
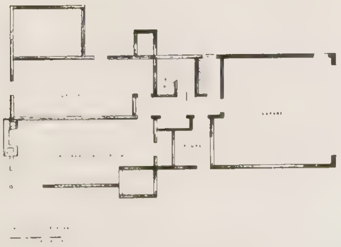
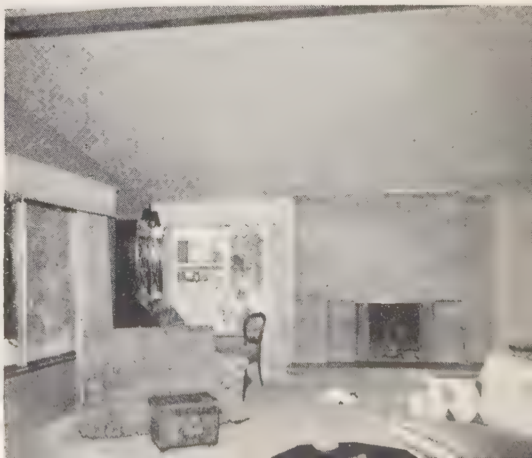


Hillside Residence
for Dr. & Mrs. J. T. Hartsook
Ann Arbor, Michigan
Thomas S. Tanner
Architect

3rd Award
Residential
Western Michigan Chapter
A.I.A. Honor Awards
1957







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The building is located between Woodward (US 10) and Hunter Blvd., south of Maple Road (15 Mile Road) in downtown Birmingham. It is adjacent to Detroit and to major trunk lines leading to key cities in Michigan and in neighboring states.

SHOWCASE, Inc. has exhibit space for more than 300 displays, all on one floor, all under one roof.

Its function is not a selling one, but of bringing manufacturers' products to the home-buying public.

No salesmen will pitch from the displays. The management of SHOWCASE provides trained personnel to inform visitors about the products exhibited.

There will be no admission charge to the public, and the building is expected to attract a large number of viewers who are planning to buy or build houses, or who are contemplating home improvements.

SHOWCASE, is also designed to facilitate the work of architects, builders and contractors. They may take their clients there and, in a single, one-floor center, complete with private conference rooms, show them materials they plan to install in any proposed construction.

Clients benefit by having competitive products on display, thus eliminating the problem of searching the city for various manufacturers' displays.

This feature was cited by Gerald G. Diehl, president of the Detroit Chapter of The American Institute of Architects. Mr. Diehl stated that SHOWCASE would undoubtedly prove to be a great asset to both architects and the buying public.

Visitors will be asked to register on arrival, and will be given reference cards with their guide to the exhibits. They will check off products that interest them on the reference cards and turn them in as they leave. In this way, manufacturers can be given one-day service on the sales leads that develop and can follow through with their own dealers and distributors.

SHOWCASE offers every convenience for visitors. Thoroughly modern in its appointments, it features a play area complete with baby sitters for small children, music piped softly over a public address system, private conference rooms for architect-client meetings, a building products library service and ample parking facilities immediately adjacent.

The exhibit center will be open daily. Weekdays, its hours are from 10 a.m. to 9 p.m., Saturdays from 9 a.m. to 5 p.m., and Sundays from 2 p.m. to 6 p.m.

Second Annual School Design Award Exhibition

The Michigan Society of Architects is co-sponsoring with the Michigan Association of School Boards the "Second Annual School Design Award Exhibit." The Exhibition will be held in conjunction with the Ninth Annual School Board Conference at the Kellogg Center, East Lansing on October 8-9, 1957 with an expected attendance of six hundred school board members and school administrators. The jury, composed of John McLeod, A.I.A., Washington, D. C., member of the A.I.A. School Committee; Frank G. Lopez, A.I.A., New York, former Senior Editor of ARCHITECTURAL RECORD; a school board member; and a school superintendent, will award citations to outstanding schools in four classifications. Copies of the Conference Program and the Exhibition program may be obtained from Michigan Association of School Boards, Kellogg Center, East Lansing, Michigan.

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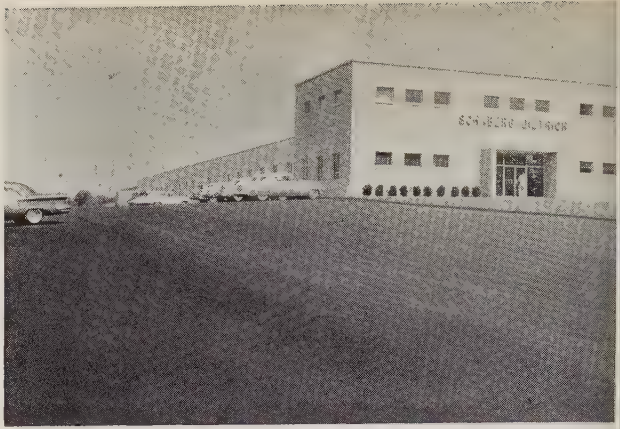

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Saginaw Valley

Saginaw Valley Chapter, A.I.A., met tember 17 to honor John Mackenzie, recently elected member emeritus of The American Institute of Architects, its Saginaw Valley Chapter and the Michigan Society of Architects.

President A. Charles Jones presented the Certificate of Membership, noting that Mr. MacKenzie, born in Ross County, Scotland, first entered his own practice in 1911, in Vancouver, B. C., Canada. He became registered in Michigan in 1919 and has been a practicing architect for 46 years.

The Certificate read, "having honorably and faithfully served the Institute and the Chapter and in recognition of your attainments and accomplishments and for your ever constant devotion to the profession of architecture, the Board of Directors confers upon you the title of Member Emeritus of the A.I.A. and its component organization, the Saginaw Valley Chapter." Mr. Herman J. Klein presented the MSA Certificate.

Robert B. Frantz paid tribute to Mr. MacKenzie as a fine gentleman and personal friend and also mentioned his non-professional talents which include expert knowledge of fishing and a beverage of his native land.

Two films from the MSA library showing how the architect works with State agencies in planning educational facilities, and construction details of the Henry and Edsel Ford Auditorium were also shown.

In the Chapter business session, application of Robert F. Kostus for associate membership in the Chapter, was approved.

Tribute to Architects

On October 27, 1957, The Detroit Free Press will devote the entire Living Section of its Roto Magazine to a "Salute to Architects," from The Free Press and the Producers' Council, Michigan Chapter.

The material will have to do with The American Institute of Architects, Detroit Chapter's month-long Centennial Celebration of the Institute's hundredth Anniversary, at the Henry and Edsel Ford Auditorium in Detroit, during October.

Plans are for the cover of the magazine to be symbolic of the Celebration, and for copies to be distributed at the Auditorium for the Special Architects' Concert, presented by the Detroit Symphony Orchestra, October 28.

The architectural profession and the building industry are indebted to the Free Press and the Producers' Council, Michigan Chapter, and to Mrs. Lilian Jackson Braun, Roto Magazine editor for this fine tribute.

Look for it!

American Institute of Architects, Detroit Chapter Centennial Celebration Committee——1957

Central Committee,	Ralph W. Hammett, A.I.A. Chairman
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Arthur K. Hyde, F.A.I.A.	Finance
L. Robert Blakeslee, A.I.A.	Publicity
Talmage C. Hughes, F.A.I.A.	Birthday Party
James B. Hughes, A.I.A.	Exhibition
Suren Pilafian, A.I.A.	Public Assembly
Louis G. Redstone, A.I.A.	Symphony Concert
Mrs. James B. Morison	Women's Activities

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Mrs. James B. Morison	Press Luncheons
Talmage C. Hughes, F.A.I.A.	AIA Bulletin MSA
H. Robert Kates	Newspapers & Radio

Birthday Party	Talmage C. Hughes, F.A.I.A., Chairman
Mrs. James B. Morison	Program & Hostess
L. Robert Blakeslee, A.I.A.	Publicity
Earl G. Meyer, A.I.A.	Speaker
Edward G. Rosella, A.I.A.	Entertainment
James D. Pamel Assoc., DC, AIA	Tickets

Exhibition	"100 Years of Michigan Architecture"
James B. Hughes, A.I.A.	Chairman
Eberle M. Smith, A.I.A.	General Arrangements
George K. Harris, A.I.A.	Design of Exhibit
Earl W. Pellerin, A.I.A.	Design of Exhibit
Frederick G. Stickel, A.I.A.	Design of Exhibit
William Woolfenden	Exhibit Material
Professor Emil Lorch, F.A.I.A.	Exhibit Material
William Edward Kapp, F.A.I.A.	Exhibit Material
Hawkins Ferry	Exhibit Material
Robert B. Frantz, F.A.I.A.	Saginaw Valley Chapter
Miss Florence Dyer, A.I.A.	Western Michigan Chapter

Public Reception	Suren Pilafian, A.I.A., Chairman
Peter Tarapata, A.I.A.	Invitations
Lyall H. Askew, A.I.A.	Stage Show
Frederick J. Schoettley, A.I.A.	Physical Arrangements
Mrs. Frederick J. Schoettley	Hosts and Hostesses
Wells, I. Bennett, F.A.I.A.	Speaker
Mrs. Stephen S. Page	Music
Joseph F. Dworski, A.I.A.	Decorations
Earl G. Meyer, A.I.A.	Souvenirs
Talmage C. Hughes, F.A.I.A.	Publicity

Symphony Concert	Louis G. Redstone, A.I.A., Chairman
David B. Spalding, A.I.A.	Ticket Promotion
James Lynch, A.I.A.	Ticket Promotion
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Carl W. Pirscher, A.I.A.	Ticket Promotion
Mrs. Suren Pilafian	Ticket Promotion
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Mrs. William H. Odell	Publicity
Mrs. Signe Karlstom	Publicity
Gerald G. Diehl, A.I.A.	Finance & Budget
Talmage C. Hughes, F.A.I.A.	Finance & Budget
Frank E. North, Assoc., DC, AIA	Producers' Tickets

Women's Participation	Mrs. James B. Morison, Chairman
Mrs. William H. Odell	Publicity
Mrs. Edwin F. Noth	Historical
Mrs. Ernest J. Dellar	Advisory
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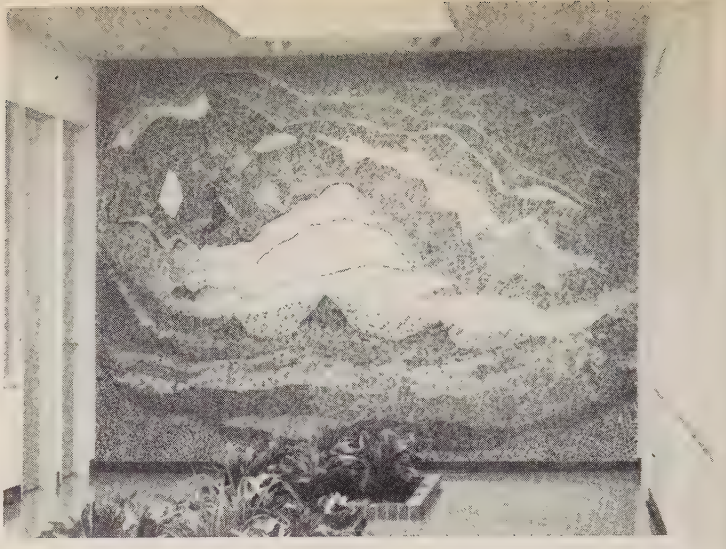

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Good Architecture Is Good Government

By Henry R. Luce

An Address given by The Editor-in-Chief of Time Inc., at the Centennial Celebration of the American Institute of Architects, Washington, D. C. — May 16, 1957

THE AMERICAN INSTITUTE OF ARCHITECTS
CENTENNIAL
CELEBRATION
1857·1957

The major premise of my remarks tonight is that the 20th Century Revolution of Architecture has been accomplished. And it has been accomplished mainly in America — no matter how great our debt to European genius. The Founding Fathers of the Revolution in Architecture, the great and the colleagues of the great —many of them are in this room tonight. I salute you.

The American Revolution in Architecture has been accomplished at a providential moment. For it comes precisely at the moment when there is taking place, and is about to take place the most staggering mass of building ever done on this planet.

There are tens of millions of prosperous Americans to be housed and rehoused. A quarter of a century from now, only a small fraction of the houses which now stand will be tolerable to the Americans who in 1976 celebrate the 200th Anniversary of this nation.

And besides houses, there is everything else to build — factories, offices, stores, schools, churches, airports, sports arenas, parks, playgrounds, places of art and entertainment—the list is endless, as varied as American life itself. And let's by no means forget highways —a great symbol of a continental and democratic people. This moving of the earth and making the waters to flow—this is the picture of modern men, of the American, making a new dwelling-place on earth.

Well within a decade this picture of a whole new physical environment for Americans will be in the imaginations of the people. It will even be in the algebra of politicians.

But you may say, granted the hundreds of billions of dollars, granted the billions of tons of iron and concrete and glass that will be put in place, what guarantee is there that any appreciable part of all this will express good architecture? Does not a lot of the evidence so far point to ugliness rather than to beauty?

I must now take account of two things —the appalling amount of ugliness in the American scene at this moment and the degradation of democratic taste.

We do not have to go to our friends in Europe to hold a mirror up to us and find ourselves to be horrifying monsters of bad taste. The most readable description of ugly America is to be found in the ARCHITECTURAL FORUM, written by an esteemed colleague, Mary Mix Foley. In one sweeping phrase she speaks of "this mess that is man-made America." In her catalogue of horror, she lists "nineteenth-century buildings modernized at street level with chrome, glass, and neon — the restaurant in the derby hat, the candy-striped motel and the frozen-custard stand, dripping silvered concrete icicles . . . Probably never in the history of the human race," she continues, "has a culture equaled ours in the dreariness and corrupted fantasy of a major part of its buildings."

The whole story is even more appalling. For dreariness and ugliness were not thrust upon the American people; they chose it, they, the freest people in history. To quote Mrs. Foley once more: "In no previous culture have people in general been so free to choose what they like with so little deference to authority."

Here I am prophesying a splendid age of architecture on a continental scale. What chance is there for architecture if the will of the American people is for ugliness?

This cry of distress raises many more questions of philosophy and sociology that I can even venture to list tonight. There is implicit, for one thing, the old question as to whether Democracy is, after all, any good. None of the world's great architecture up to now, none of the architecture that American tourists go to see every year — none of it arose at the wave of the magic wand of Democracy. Except Periclean Greece, you might say. But then, you might also say the Parthenon, that wonder of light in the shining sun, is really a monument to the fall of Greek Democracy which was in any case a very short-lived affair. As for the Versailles of Louis XIV—**l'etat c'est moi**; as for the Taj Mahal, as for the Great Wall of China so infinitely romantic, as for the Mayan temples, as for the stately Homes of England — you go on with the list — nearly all of majesty or beauty in architecture springs from Imperial Autocracy or from Aristocracy with a very capital "A."

Is then our choice between Democracy and Architecture? Is real political freedom incompatible with pervasive beauty?

These are big questions. In the phrase made famous by Dr. Tillich, they are even "ultimate questions." I shall not attempt ultimate answers. But there is one answer which can be given — an answer drawn from the experience and character of the American people.

Stated in briefest terms, my argument —and prophecy—is this. First, for 200 years, the American people have been faithful to one dominant purpose — namely, to the establishment of a form of government. Secondly, that purpose has now been fulfilled and we are at present seized by a broader challenge, namely the shaping of a civilization. Third, we will meet that broader challenge; we will succeed in creating the first modern, technological, humane, prosperous and reverent civilization. This creative response to challenge will be most vividly expressed in and by architecture.

Having told you what I'm going to say, let me now try to say it.

The founding of the United States of America was an event unique in all history. As is stated in a famous passage of our national scripture, "this nation was conceived in liberty and dedicated" . . . Dedicated to what? Dedicated to a proposition. What proposition? That all men are created equal? That's one way of putting it. More precisely, dedicated to the establishment of a form of government. A form of government which, while profoundly recognizing the frailty of human nature, should nevertheless seek a realization of all political wisdom — the balance of liberty and justice, the balance of freedom and equality, the balance of individualism and social cooperation.

Here is how a poet puts the American proposition — Walt Whitman: "Sole among nationalities, those States have assumed the task to put in forms of lasting practicality and on areas of amplitude rivaling the physical cosmos, the moral political speculations of the ages, the democratic republican principle . . ."

This task was providentially begun by our Founding Fathers—the most remarkable group of men ever brought together for the making of a nation.

And now, after 200 years, here in this City of Washington, we can say that, to an extraordinary degree, we and our forefathers have carried out our tremendous purpose. Today our America is

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So here we are, here is the plateau we have reached after so long a struggle. And now what? Now we are not satisfied. We are enjoying immense prosperity, widely spread among our people, and yet we are not satisfied with the quality of American life. If too many Americans seem contented, that is an illusion. Millions of us are grateful, as we ought to be, for the blessings we enjoy. But divine discontent is at work everywhere. We must have more and better education, says this one. We must have more and better medicine, says another. And mental health. Yes, and though we go to church in tens of millions, we must seek deeper spirituality. So it goes.

All of this I have summarized by saying that we are challenged to build a civilization. In the American idiom: we must build a better America!

A curious fact strikes one at this state. When an American today hears the words "build a better America" he will understand it more readily in a figurative than in a literal sense. "Let's have better education," he will say, "more pay for teachers, more scholarships—but let's don't spend too much money on 'bricks and mortar'!"

Today the American people are "sold" on education, as they always have been. They are sold on medicine, yes, and on culture, too. Witness, in the last 20 years, the tremendous increase in the enjoyment of music, of the theater, of painting — from Giotto to Picasso to the Sunday painter! And now, at last, comes Architecture. To use an American expression of elegant lineage, the American people are beginning "to get the word" — about Architecture.

It's up to us to send out the word more vigorously. You have accomplished the American Revolution in Architecture. Now it's for editors and good citizens to make known the news of that revolution.

We couldn't have done this 20 to 30 years ago. Your revolution was under way then. But there weren't enough actual buildings to show it. And those that were, seemed odd. But now you've given us the buildings — enough of them. And to millions of Americans they don't seem queer, on the contrary, they seem right.

Furthermore, millions of Americans, not only the professionals, have begun to see that in our 20th Century, architecture is more than a building here and there, vitally important though each good building is. Architecture is a plaza, a civic center, a great redevelopment area. Architecture is a whole city. Architecture is the whole sweep of the American continent.

That is my answer to the nightmare doubts about the derby hat restaurant and the candy-striped motel. Not that all ugliness will be abolished. This is indeed a free country and a man must be free to sin against beauty just as he is free to sin against truth. We will not have a State with a capital "S"—**l'etat, lo Stato, Das Reich** — we do not have, we will not have any State to decree our morals, our religion, our culture, our taste.

AMERICAN INSTITUTE OF ARCHITECTS
• 1857 1957 •
HUNDREDTH ANNIVERSARY CELEBRATION

But we do work at these things — and they work on us. The ideal will not leave us be. It nags us, prods us, inspires us. The vision of the good, the true and, yes, of the beautiful, is like our conscience — it catches up with us sooner or later.

Today, the vision of good architecture has been held up before us, the vision spreads. There is the conviction that architecture is essential to the physical and spiritual health of this nation. The vision and the conviction will spread —and as they do, ugliness will recede and grace and worth will grow.

I have spoken of the Revolution in Architecture, but I have not defined it. Perhaps it is best defined in terms of an extraordinary modern affirmation: Good architecture is good economics.

Modern architecture did not grow up in the palaces of Emperors or Maharajas. It was not designed to proclaim pomp and glory—except the glory of a free and self-respecting people. Modern architecture, or at least a large part of it, grew up in response to the people's needs. They were badly housed: let us build good, clean, economical housing. That is only one example of the fact that modern architecture is not the servant of imperial luxury or of aristocratic vanity: it has to meet an economic test and its chance for freshness and vitality was in making use of the vast wealth of material and the wealth of technology produced in a profit-and-loss economy.

To be sure, a great deal of bad building is being done and people make money out of bad building. But the affirmation remains. I am speaking of the idea which is now implanted in our civilization: good architecture is good economics.

Tonight in this capital city of Washington, let me make a further affirmation: Good architecture is good government.

Good architecture is good government for a number of reasons. First of all, in our age, good government is required to be good economics. Good Government in our age must meet the economic test.

But Government is more than economics. Government must stand for things, for principles, for ideals. Government must be a symbol. And architecture is, above all, the symbolizing art.

I would be the last ever to agree that human life is bounded and prescribed by economics. Let us clearly reject the economic interpretation of history or of life — a narrow, wretched philosophy shared by Marxists and Robber Barons. Life is more than economics! And so is architecture! You would be miserable if you felt you could never express anything but economics. And indeed perhaps you do often feel miserable because you feel bound in an economic straight-jacket. Never fear — life will burst that straight-jacket. But also, rejoice that as modern architects you can express good economics. I do not say you always do, but you can. And that makes you contemporary — servants of our present and future needs.

But will you be given the chance to transcend economics, the chance to express the non-economic, the more-than-economic character and aspirations of the American nation? That is what we must mainly strive for, now: — to get buildings, many of them, big and little, which point beyond themselves to the best in American life. The chance to express more than economics must be given you by the home-builders of America, by the industrial corporations, by the universities — and notably by Government in all its many branches, federal and local.

The relation of Government to architecture may be put under two heads. Most importantly perhaps there is the effect of Government laws and policy on architecture. Government's influence for better or for worse is enormous in terms of urban renewal, city planning, housing policy, even the lowly local building codes. All Americans who wish to build a better America must learn how to teach politicians that bad architecture is bad politics. I believe this can and will be done.

There is one powerful lobby missing from the American scene — the lobby for architecture. Let us try to develop a powerful lobby fro architecture. Not for hand-outs, for favors; but for good architecture as such. When that is done the better and beautiful America will be in sight.

But Government is itself a big builder. It is in its own buildings that Government has the duty — and the right! — to symbolize what Government stands for. This is the proposition which brings together the threads of my thought tonight.

We applaud the founders of this capital city because they laid out a magnificient city plan.

But they did something else, equally important. They fixed on a style of architecture to symbolize the great American determination to establish a

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form of government. The choice of style was the classical Greco-Roman style—the natural and perfect choice for that time. To be sure Rome did not symbolize democracy or liberty in our hard-won sense of the word. ut it did symbolize Good Government — it symbolized order, law, and equal justice under law.

What the Founding Fathers said and what Jacksonian Democracy said was this: We **will** have a government of free men, we will even have a democracy, and we will prove that a democracy does not have to slide into chaos and tyranny. We will prove that you can have a democratic government which will be both honorable and honored. We will prove that a nation of free men can be dignified, maintaining self-respect at home and respect throughout the world.

That is what our forefather said 150 years ago: they said it partly as fact, partly as bold aspiration. They said it symbolically.

Today, America has the same thing to say—in greater fact and in greater aspiration. We, too, must say ti symbolically. And we have more to say, new things to say—the determination to build a great civilization. We must say the old and the new in new language—your own language, the architectural language of the 20th Century.

We are already doing it. Witness the new American embassy buildings. Some of the new embassies are triumphs of modern architecture. They are also great acts of statesmanship. The Department of State deserves, I think, an award from this Institute not only for the buildings themselves, but for the magnificent directive under which they are being built. The Department of State has written a Magna Carta of fresh, imaginative architecture — an architecture of symbolism, symbolizing the dignity of this Republic and its profound concern for all mankind.

What we have done abroad we must do at home. We must do it here in Washington and down to every county courthouse and postoffice.

No one architect can tell another how to express, how to symbolize, a great virtue or a great aspiration. And certainly a layman cannot. This sort of expression is an act of inspiration. But the architect who touches Government has a duty to steep himself in the meaning of America. The citizen and politician has a duty to pray that out of the architect's profound understanding of America will come the inspiration to express what we want to say as a nation.

What do we want to say? Perhaps it could all be put in two words. We want to say Democracy and we want to say Dignity.

Modern architecture can certainly express Democracy. We say Democracy by requiring that buildings meet an economic test — the test of wise, farsighted economics. We say Democracy by buildings which are frank, open and unaffected. Our shopping centers, our cheerful new schools, our glass front banks, all emphatically say Democracy.

And what about Dignity? I choose that word because in World War II and after, the phrase most commonly used to express what we fought for was the Dignity of Man. It may not be your favorite phrase, or mine, because it so readily reminds that most often man exhibits himself as a most undignified animal. Yet right there, perhaps, is the clue. Man is not a noble savage — and never was. He is a created creature having implanted in him the power to create nobility. He is a striving creature. We Americans are striving creatures. We have achieved magnificently. And now we have set out upon a magnificent adventure — to create the first modern, technological, humane, prosperous and reverent civilization.

To express step by step, the progress of that adventure, to express it in fact and in aspiration — so to do will be the fulfillment of the American Revolution of Architecture.

In the dawning light of that fulfillment, I salute you. I salute you in faith and in hope. In reasoned faith in our own fellow-Americans. In confident hope that the divine discontent which has led us to this hour will abide with us now and forever.

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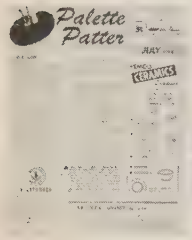

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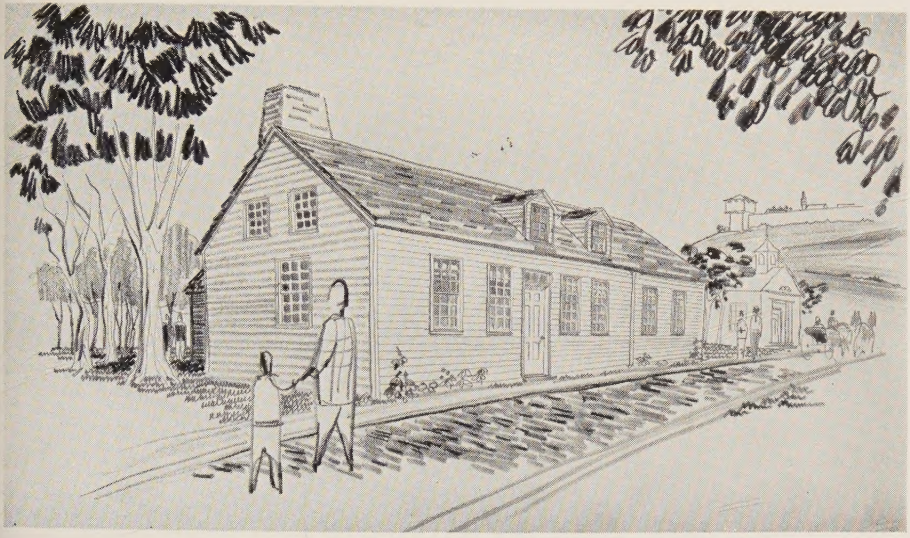
During restoration, the Biddle House Restoration Committee will lease Biddle House from the Mackinac Island State Park Commission. Upon completion of our project, Biddle House will be returned without cost to the people of Michigan. The restored Biddle House will be maintained by the Mackinac Island State Park Commission.

Several leaders in the building industry have become "Gold Star" firms by contributing $500, others have distinguished themselves by contributing various amounts.

We urge that all members of the industry get behind this worthy cause now and put it over, as the month of October has been set aside for the final drive.



Shown here are Adrian N. Langius, F.A.I.A., Chairman of the Biddle House Restoration Committee, and the then Chairman of the Mackinac Island Park Commission, James P. Dunnigan, discussing terms of transfer of the Biddle House property, in preparation for the beginning of the restoration project next spring.

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Letters

BULLETIN:

Just a short note to tell you how very much I enjoyed attending the cocktail party given by the Michigan Society of Architects at the Annual Midsummer Conference at the Grand Hotel, Mackinac Island recently. It was certainly a nice occasion and I was most pleased to be with you. —G. MENNEN WILLIAMS, GOVERNOR, STATE OF MICH.

BULLETIN:

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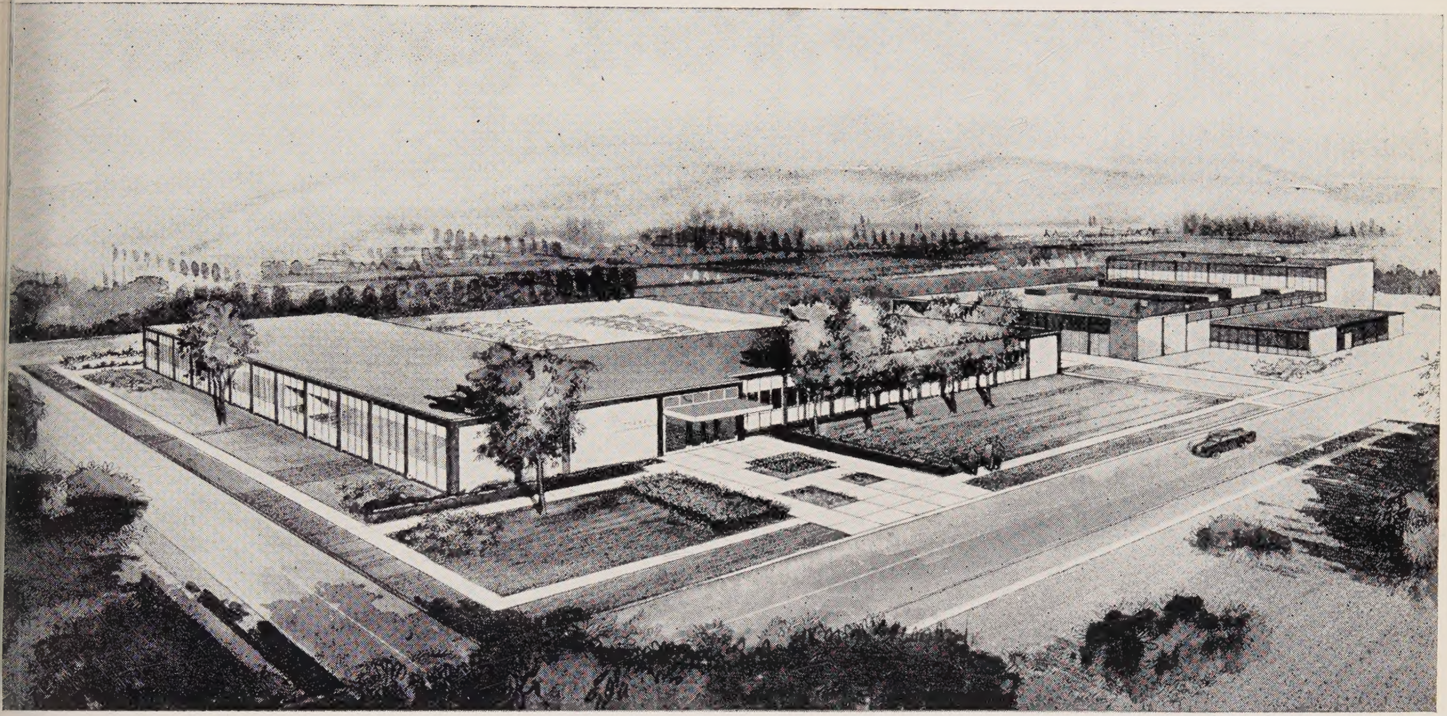

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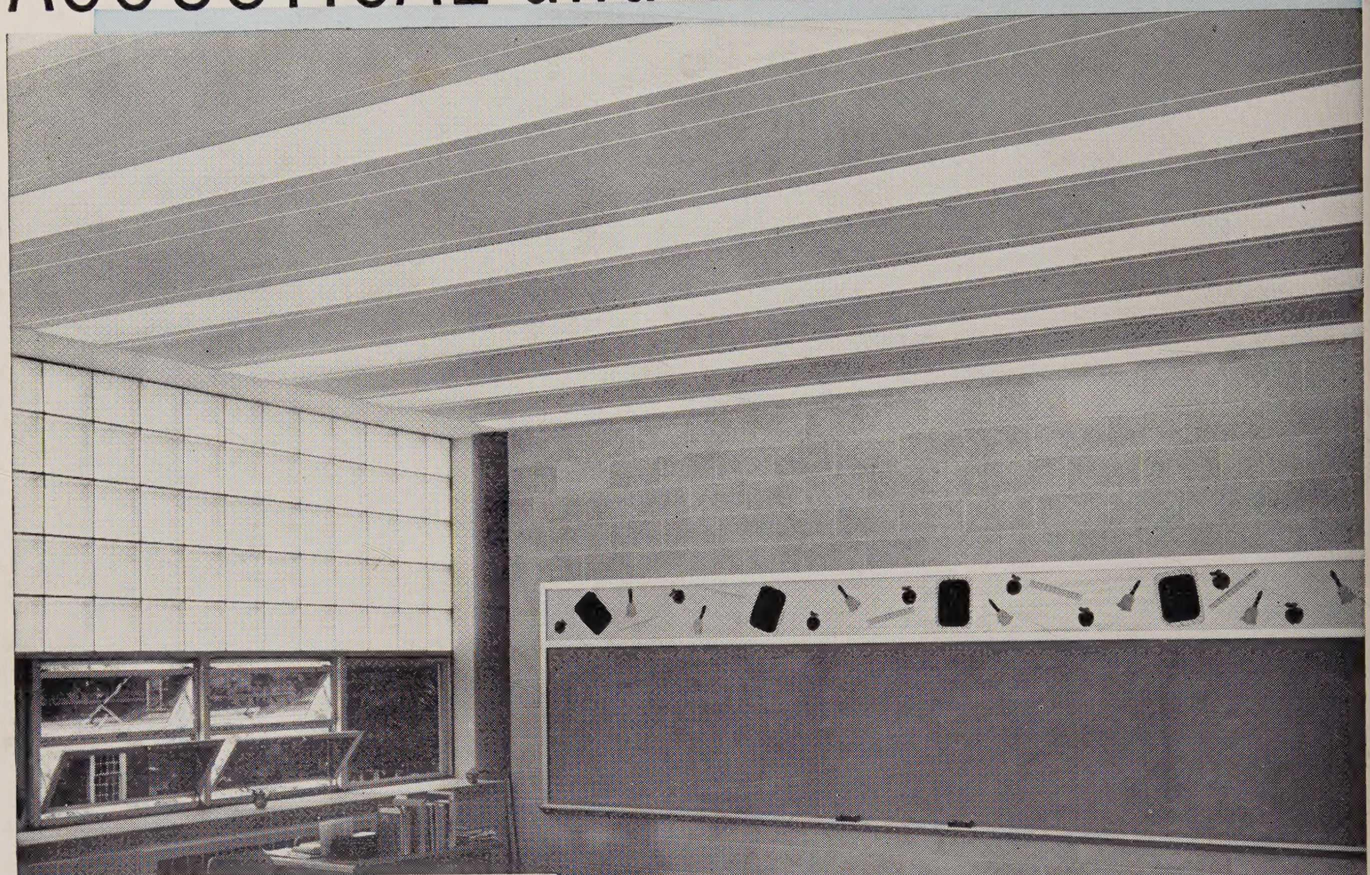

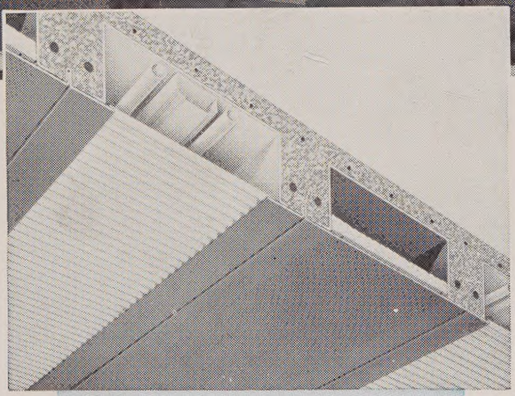

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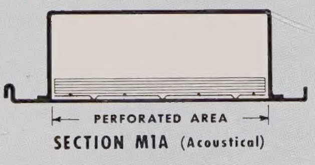

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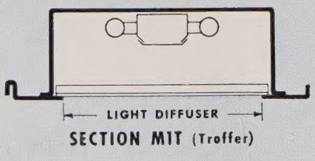

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